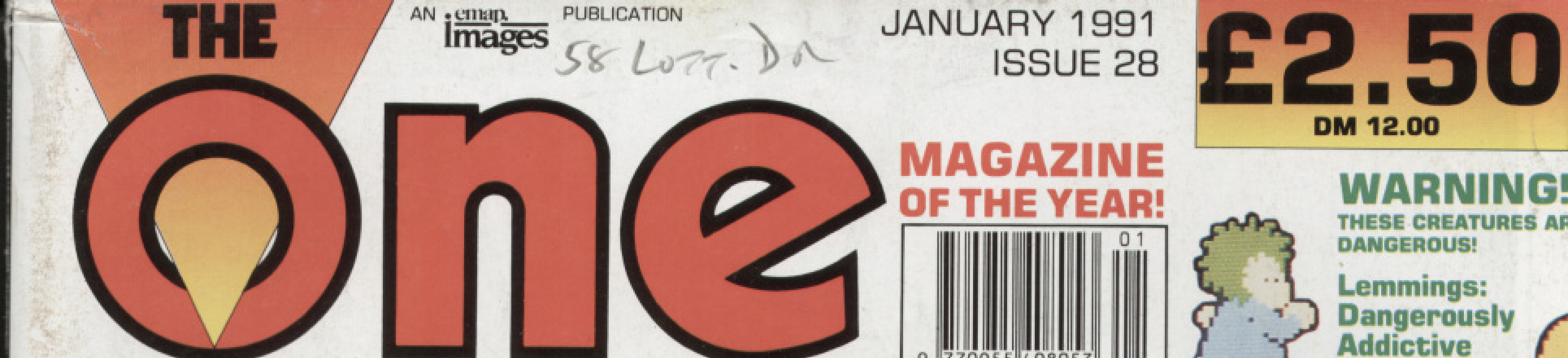


WARNING! THESE CREATURES ARE DANGEROUS!

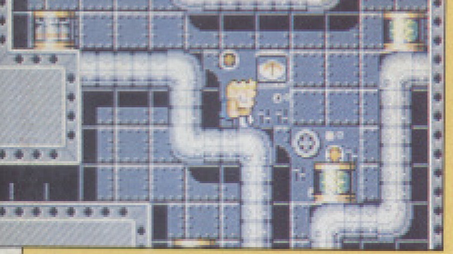
Lemmings: Dangerously Addictive

FOR AMIGA, ATARI ST AND PC GAMES

DYNAMIC DUO!

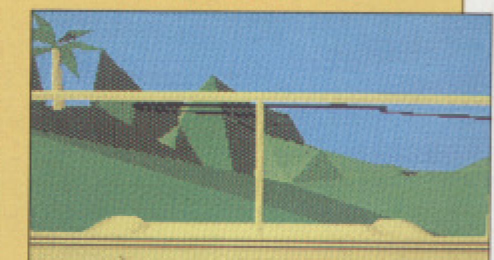
On This Special Preview Disk...

AMIGA

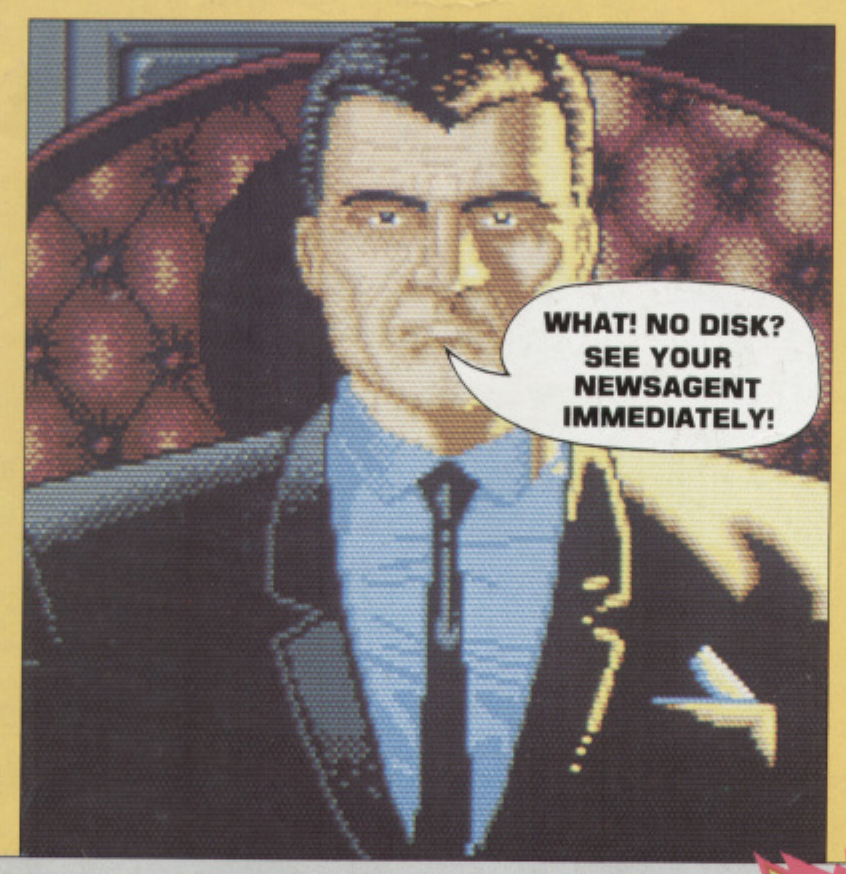


Rick Dangerous II: Exclusive New Level!

ATARI ST



Midwinter II: Interactive Preview!





DOUBLE DARE!

Dragon's Lair II: Time Warp



FREE INSIDE!

EXCLUSIVE Full-Colour Rollerbabes Calendar 1991



GAME FOR A LAUGH!

We Have It Out (Bloik!) With The Viz Team And Get Stuck In (Fwelk!) To Virgin's Game

Judge Dredd: Meet The Man Behind The Helmet...

Megalomania: A Sensible Solution To Evolution...

Cruise For A Corpse: We Tell You Whodunnit..

Turrican II: Blows Us Away...

READ THE DIFFERENCE!

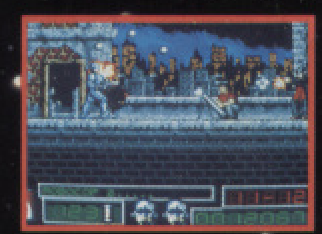
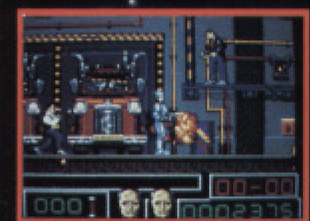






Seven levels of muscle-straining, reflex-testing, sideways scrolling fury! Destroy the lethal drug Nuke, face a stream of deadly Nuke gangs, and then - if you survive - face the terror that is

ROBOCOP 2!


MORE THAN A GAME - ROBOCOP 2 IS THE PRIME DIRECTIVE.

NARC The arcade action thriller with the BIG finish. Infiltrate the criminal underworld - your mission is to seek out and destroy the king pin of the MR BIG CORPORATION - if you get that far.

You'll have to outwit his enormous army of body guards... gangs of charisma-bypass patients in trench coats, the bullet brain with the build of a rhinoceros and the breath of a dung beetle, packs of vicious canine yappies, the psychotic clown with an evil sense of humour - you'll die, but not laughing!

Then there's the gas guzzling cadillac jock - a cool specimen, elbow hanging on the door rail, a serious looking piece in his hand and ready to blow you away as he rolls down main street leaving you coughing lead.





It's not all bad!... You've got a chopper to back you up, a mean, shiny street machine, some heavy metal hardware and some pretty neat moves. And what about the king pin... did I say he was Mr. Big? No, he's

MR BIG!



AMSTRAD . COMMODORE . SPECTRUM
ATARI ST . CBM AMIGA



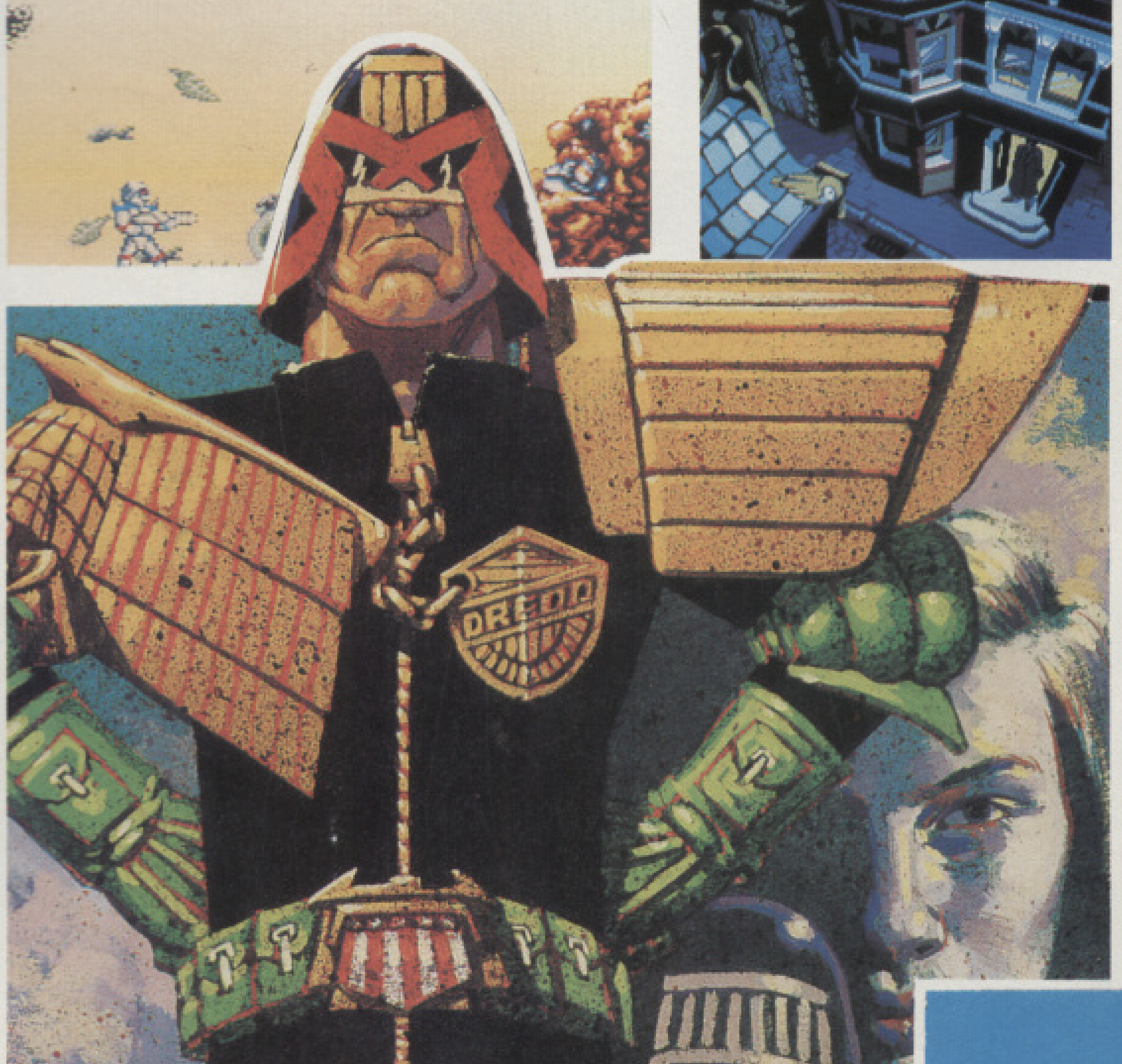


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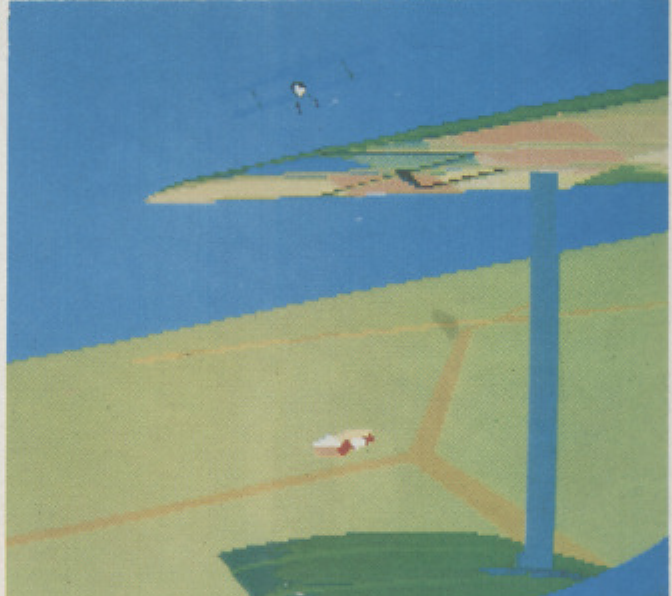
4 UP FRONT

Where's Demos? What happened to the Neo Geo feature? Why and what indeed. The Demos section is in for repair, as it were, and will return shortly in a new, improved form. The Neo Geo feature got squeezed out this month but will appear in the next issue along with a look at all the other console alternatives on offer. So take heart! All is not lost! See you next month...

REGULARS







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SIDE

FEATURES



YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to help convey the 'feel' of the game. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates follow where appropriate.



GRAPHICS
Not necessarily how colourful or well drawn they are, but how well they are used.

SOUND
Again, not a reflection of quantity or indeed quality of sound, but how well it's used.

PLAYABILITY
How does the game feel? Is it addictive or just plain uninteresting.

VALUE
Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL
A useful point of reference – a summary of the preceding ratings.

REVIEWED

ADVERTISERS INDEX

WHO'S advertising what and where.

HEY YOU!
WRITE TO THE EDITOR with your views and queries and you could win £100 of software and an exclusive The One T-Shirt. If there's something that's bugging you, about The One, software or life in general, or there's anything you want to know, whether it's about a release, tips or a technical problem, or even if you just want to reminisce, then don't hesitate to drop us a line. If you don't want your letter printed, please state very clearly NOT FOR PUBLICATION.

Each month Gary Penn picks out the most entertaining, thought-provoking or opinionated letter. We receive hundreds of letters a month and read every one, but unfortunately there's not space to print them all. This page represents a choice selection of the latest.

SEND ALL YOUR views and queries to...

Gary Penn
The One
Priory Court
30-32 Farringdon Lane
LONDON
EC1R 3AU

OR FAX YOUR views and queries on...

(071) 490 1095

AND DON'T FORGET to include your full address, T-Shirt size and machine format!

JUST FOR THE WAR RECORD

Dear The One
I have just read the 'Tanks For The Memory' feature in the November issue of The One. While all very interesting, there were some points which seemed slightly incorrect.

One sentence said, I quote: "Strategy generally played a relatively small role: the side with the best armament was most likely to be victorious."

This was untrue in most cases. Germany invaded France and Poland with their new Blitzkrieg tactics – bombarding enemy installations before sending in the armour followed by infantry Grenadiers. The shocked enemy were cut into isolated pockets of resistance which were easily overcome. Although the Panzers were indeed great tanks their success depended also upon strict discipline, co-ordination and the use of other modern equipment such as the Stukka divebomber.

Tactics played a large part in tank warfare during WW2 and when they were sent needlessly into combat they suffered heavy losses. When Germany invaded Russia in 1941 the Panzer Divisions did well at first. But during the battles for Moscow and Stalingrad it became apparent that armour was less effective during the street fighting. Indeed, anti-tank crews could safely destroy tank after tank unless they fled from the enemy infantry. Even in those days Infantry men armed with anti-tank weapons (Piat and Panzerfaust etc), flamethrowers or even grenades could overcome most tanks if they were skillful and patient enough.

Nor did the side with most tanks win every battle. The Russians deployed their armour too widespread to be very effective while Germany concentrated her armour so it could spearhead (or protect) the infantry. Indeed, it was the harsh winter weather instead of any serious tactical flaw which decimated the German army. Fuel froze leaving tanks immobile, raids destroyed Nazi supply lines and thousands of men froze to death in the terrible climate.

Although heavy armaments often lead to improved range and accuracy, it could have disadvantages, a notable example being the JPZ-VIP Ferdinand. Superior vehicles included the King Tiger, JS-II and T34, all of which saw wide combat service. Thus, although armaments were needed in tank warfare, speed, numbers of vehicles, armour and the personal crew's skill also had to be considered. Large guns would take longer to reload and fired heavier ammunition, therefore less shells would be carried. Anyway, apart from these minor gripes the column was very well written and interesting. Is there any chance of another such features appearing in a future issue of The One. How about one concerning Naval Warships or Attack Aircraft?
S N Hardy, Sheffield
Thanks for setting us straight, S N. We didn't intend to belittle the importance of strategic warfare, and we do realise that it forms the backbone to every military strike. For your keen insight you win this month's Star Letter prize of £100 worth of software. As for the possibility of other features in this mould – yes, there are more planned, maybe even on a monthly basis.

THE TROUBLE WITH FAERYS

Dear The One
I am writing as regards to a program I obtained from my local computer centre, called **The Faery Tale Adventure** from MicroIllusions in 1987. Try as I might no sooner do I leave the security of home when I'm attacked by just about everything going (dead or alive). Please help by telling me if there is a cheat or some way I can explore the mile long screen in peace or maybe with a minimum amount of bother.
P Barnes, Brighton, East Sussex
The Faery Tale Adventure was just a little before The One's time. However, there must be someone out there who could provide Mr B with some help. Send your tips to us at the usual address.

HELP!

I go to boarding school and I never get to play on a computer. When I go home my Dad always whips me at everything we play. We have **SimCity** which I would really like to finish. My Dad never gets anywhere. Can you help me show my Dad how it's done for once?
Sam Bolton, Dalston, Carlisle
The only advice we can give, Sam, is check out Issue 17 (February 1990) for some tips...

COIN-OP CRITICISMS

Dear The One
It seems that, at last, software houses are no longer concentrating on coin-op conversions. I think that developers have given up trying to crush down megabytes of coin op data into a humble 512K. It has become impossible to compress the data and still leave a playable game. It all started with **OutRun** – a decent conversion of the coin-op was impossible. **Afterburner**, **Thunderblade**, **Operation Wolf** and **R-Type** are other excellent examples, proving that a great name seldom means a great game.

Let us hope that original games like **Kick Off 2** and **Rick Dangerous 2** are here to stay.

Just a few quick questions...

1) Did Geoff Crammond base his Stunt Car Racer tips (Issue 25) on those I had printed in another magazine in the Spring? They are very similar.

2) I know it's old, but has anyone every completed Stage Three of **Crazy Cars II**? Even driving flat out for the whole course I find it impossible.

3) Which is the best golf game on the ST? **PGA Tour Golf** or Elite's **Tournament Golf**?
SP Healey, Bexley, Kent
Answering your questions first...

1) Considering Geoff is Stunt Car Racer's author it's fair to assume that he came up with the tips by himself. It just goes to show that great minds must think alike!

2) Unfortunately, no-one here has claimed the honour of completing three levels. How about anyone else?

3) Elite's Tournament Golf would prove to be the better of the two simply because PGA Tour Golf is, sadly, not going to be converted to the ST.

As to your other comments – we'd be lying if we said we disagree, although it's not fair to say that all coin-op conversions are terrible (just look at **Rainbow Islands** *or* **Operation Thunderbolt**). *Original ideas will always stand apart from the rest, no matter how good or bad they are.*

FINANCIAL SOLUTIONS

Dear The One
I have just bought your November issue which, by the way, I shall be buying again. When I read the letters page I noticed two letters about raising money for games. I only get £2.00 a week pocket money but I still manage to buy a game (mail order) every three weeks. I have a paper round which pays £5.00 a week. It's worth going down the newsagents to see if they have any spare jobs if you are having trouble buying games.
Michael Hall, Bury, Lancs
PS: Can you recommend any good **Space Invaders** games please?
Good for you, Michael – it's great to see someone setting an example like this. Regarding your Space Invaders query... Conversions are hard to come by these days but many PD libraries contain versions of Invaders and many other classic arcade games.

A WINNING FORMULA

Dear The One
Being a Formula One fan and a devoted ST owner I am disgusted to learn that there are no good realistic Formula One games in the present market. I bought **Ferrari Formula One** under the impression that it would be at least as good as, if not better than the Amiga version. But I was mistaken. The game lacks a sense of speed and realism. Perhaps it is not fair to just blame this attempt, as all good simulations are alike in their failures.

A good realistic game should have a sense of speed comparable to driving an actual Formula One car and not a Skoda, a selection of different cars and drivers, an emphasis on pit work and maintenance (unlike **Continental Circus**), the economic factors involved with running a formula one team, a full 26-car grid (rather than Ferrari Formula One's eight and **GP Circuit**'s 10), qualifying rounds and realistic damage not only to your own vehicle but your opponent's (as not shown in **Turbo Cup**).

Some of the graphics in **Lombard RAC Rally** are commendable, but even this does not meet up to the high potential of software companies and of programmer alike. I would be grateful if you could tell me if there are any plans for realistic formula one game to be produced in the near future.
A Distressed Formula One Fan
Three new Formula One simulations are available even as we speak... Impulze's **Vector Championship Run** *(see this month's News), and Simulmondo's* **Formula One 3D** *and* **F1 Manager** *(see News in Issue 27) should all be out now. To come there's Geoff Crammond's as-yet untitled racer, which, considering how* **Stunt Car Racer** *turned out, should certainly be worth the wait.*

I REMEMBER THE DAYS . . .

Dear The One,
I have a complaint, not to you but to any programmers who 'think' that to sell a computer game on 16-bit there has to be brilliant music and graphics.

My brother is a ZX81 owner and our favourite game was **3D Monster Maze**. This would be brilliant on the Amiga – just add a little atmospheric sound and some colour. No fancy graphics or sound and only one programmer would be needed. This could then be sold at a reasonable price and with more playability than any shoot 'em up.

We owned an Atari 130XE until buying games became a little difficult. My brother persuaded me to buy an Amiga. I am very disappointed so far, having only found one good game – **Laser Squad**. The original writer Julian Gollop also wrote **Chaos**, **Rebelstar Raiders** and **Rebelstar II** only on the Spectrum and other 8-bit computers. I have gone as far as to buy a 48K Spectrum and I use it more than the Amiga.

I am now appealing to programmers to write more addictive games for the 16-bit computers rather than shoot 'em ups that are boring.
Martin Black, Petts Wood, Kent

DOUBLE THE FUN!

THIS MONTH'S cover disk is a little bit special. Instead of two versions of the same thing for Amiga and Atari ST on the disk we thought we'd give Amiga and Atari ST owners something different. While everyone in Atariland can sit back and be wowed by a preview of Flames Of Freedom **– Maelstrom's sequel to** Midwinter **– Amiga owners can experience the thrills and spills of** Rick Dangerous Two And A Bit.

LOADING AMIGA

Loading Rick Dangerous Two And A Bit couldn't be easier. Simply insert the disk into the internal drive and turn on the power. The program will now load and run automatically.

LOADING ATARI ST

Loading the Midwinter II preview couldn't be easier. Simply insert the disk into the internal drive and turn on the power. The program will now load and run automatically.

LOADING PROBLEMS

Should you find that your playable preview won't load, remove any extraneous peripherals, such as printers, and try again. If the disk still refuses to load it's probably faulty.

FAULTY DISKS

If you find that your playable preview disk refuses to load, simply pop it into a jiffy bag or padded envelope and send it, along with your name and address to: THE ONE RICK DANGEROUS II or MIDWINTER II REPLACEMENTS, Stanley Precision Data Systems Ltd, Unit F, Cavendish, Swallow Rd, Weldon North Estate, Corby, Northants NN17 1JX. Please allow 28 days for a new disk to arrive at your door.



FLAMES OF FREEDOM

ATARI ST

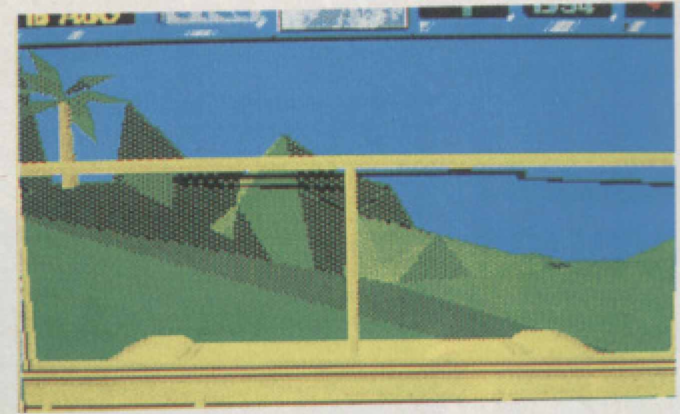
If you read the Work In Progress in Issue 27, you should know that Flames Of Freedom is hot property in more ways than one. Just to prove the point here's a special preview of the sort of things you can expect in the finished product.

The preview opens with the title screens before revealing some of the 3D vehicles featured – in this case a bi-plane, a hovercraft, a helicopter, and a balloon (there are 22 modes of transport in the Real Thing). This is accompanied by one of Maelstrom's original, atmospheric musical scores.

Thereafter you will witness a list of some of the features you can expect to see in the finished product, followed by a view of the corridor, which acts like a main menu.

Your boss will then brief you on one of the six possible mission objectives before you are taken to the selected island. A selection of 3D screens represents your arrival on the island in question. Sadly, you aren't shown any of the other sequences, such as that underwater.

On the island you manage to bribe Jean Margotti – one of the 2000 characters found in Flames Of Freedom – to help you. He offers to take you blindfold to meet Bernard MacDonald. Unfortunately, on the way you are captured by the Saharan Empire's secret police. You try attacking the guard but are beaten.



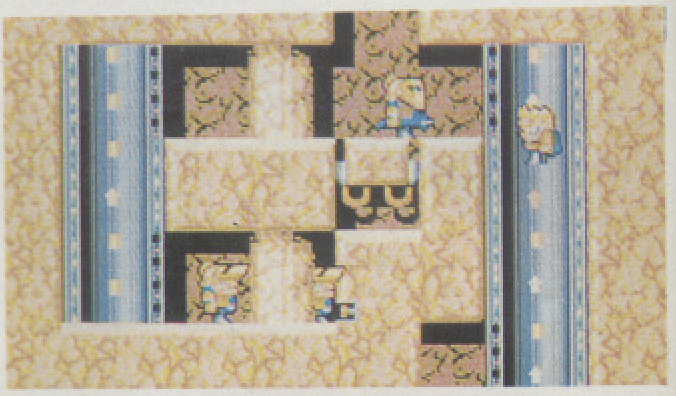
PORTRAITURE

Now you have the opportunity to play with the portrait designer used by Maelstrom to design the appearance of the characters in Flames Of Freedom. If you wish to do this, move the mouse to prevent the preview from beginning again.

The features you can change are the following: face shape, nose, mouth, eyes, hair, beard, moustache, and glasses. Next to each feature are four grey icons. These operate as follows...

+ Scroll Forwards Through Features
- Scroll Backwards Through Features
UP ARROW Move Feature Up
DOWN ARROW Move Feature Down

Beard, Moustache, and Glasses all have a fifth icon to turn that particular feature off and on.



RICK DANGEROUS TWO AND A BIT

AMIGA

For Amiga owners we have 10 brand new screens for Rick II, which have never been seen before. You won't find then in the original release and you can't buy them in the shops. What's more, you don't need the original Rick II to play them.

The joystick is used to control Rick thus...

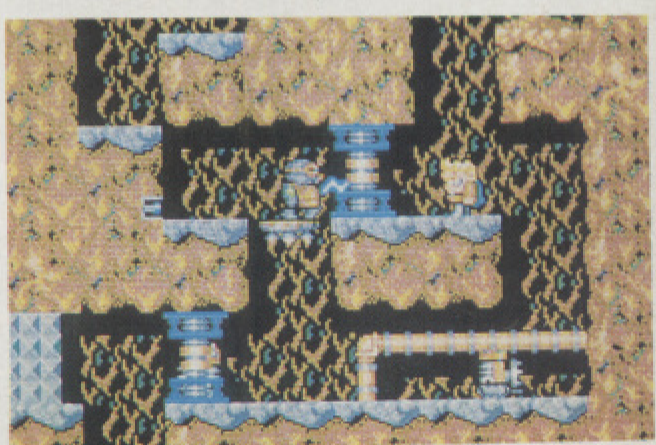
WITHOUT FIREBUTTON DEPRESSED

UP Climb Up Or Jump
DOWN Climb Down Or Duck
LEFT Walk Left
RIGHT Walk Right

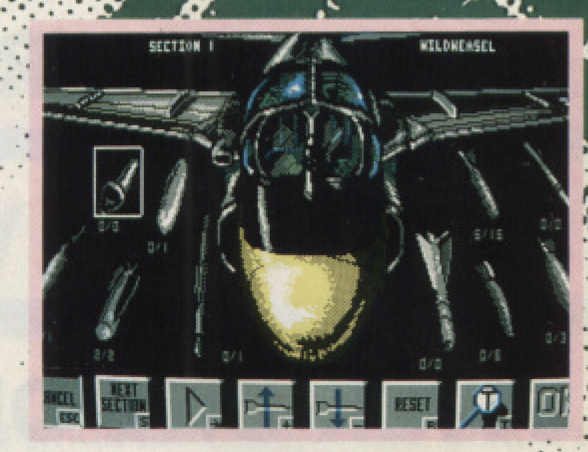
WITH FIREBUTTON DEPRESSED

UP Fire Gun
DOWN Drop Detonator
LEFT Punch Left
RIGHT Punch Right

The aim is to guide Rick through each screen while avoiding the adversaries and traps. By punching the bad guys you can momentarily stun them, whereas the ray-gun zaps them permanently. Electronic detonators are best used to remove awkward objects. Good luck!



FLIGHT OF THE INTRUDER™



Flight Of The Intruder takes you into the deadliest air combat environment the world has ever known – the skies above North Vietnam.

In 1972, the USAF launched Operation Linebacker. US forces and their South Vietnamese allies are locked in a life and death struggle with the fanatical North Vietnamese Army. You must stem the tide of the North Vietnamese offensive by cutting its vital lifeline to its front line troops.

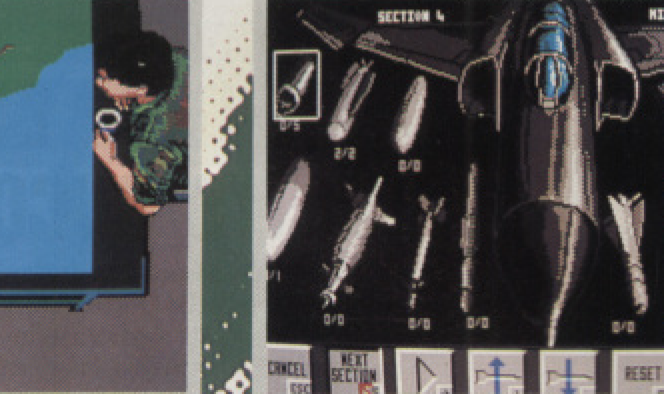
From the US Carriers in the Gulf of Tonkin on "Yankee Station", you must attack a variety of installations defended by surface to air missiles and the MiG fighters of the skillful and determined North Vietnamese Air Force.

Only team work will get you back alive. The "IRON HAND" flights must destroy or suppress the surface to air missiles whilst Combat Air Patrol aircraft circle high above the strike force looking out for enemy aircraft. Finally, the strike aircraft must find and attack the target braving a hail of small arms and anti-aircraft artillery fire at low level. Individual survival is not the only measure of success, it is the success of the mission as a whole that counts – there is no place for seekers of individual glory.

Enemy aircraft featured are the nimble MiG17 and the more advanced supersonic MiG21, capable of out turning any USAF aircraft.

Flight Of The Intruder takes you into the real world of operational flying and mission planning.





FEATURES

Choose between two of the best aircraft that ever flew. The F-4 Phantom is fast, powerful and equipped with highly advanced avionics. It is so flexible that it can perform any type of mission. The A-6 Intruder has the first all weather computer operated weapons guidance system (DIANE) and an outstanding weapons load, both have stood the test of time and are still in service.

- Up to 8 friendly and 4 enemy aircraft on screen simultaneously.
- 2 different aircraft accurately simulated. 3 different roles: MIGCAP, IRON HAND, or STRIKE.
- Realistic mission environment with enemy artificial intelligence.
- Switch between friendly aircraft in flight.
- Carrier take-off and landing with "MEATBALL" landing aid.
- In-flight radio messages with radio message queueing system.
- View from all aspects and 14 in cockpit views.
- Large numbers of mobile targets including trucks, trains and barges.
- Realistic terrain taken from contemporary operations maps including Hanoi, Haiphong and Than Hoa.
- Instant "Quickstart" option.



Spectrum HoloByte

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BY THE AUTHORS OF FALCON

TOP TEN
United Kingdom AMIGA

1	**F19 STEALTH FIGHTER** MicroProse
2	**LOTUS TURBO ESPRIT CHALLENGE** Gremlin Graphics
3	**TREASURE ISLAND DIZZY** Codemasters
4	**ADVANCED FRUIT MACHINE** Codemasters
5	**ITALIA 1990** Codemasters
6	**POWER PACK** Beau Jolly
7	**KICK OFF 2** Anco
8	**M1 TANK PLATOON** MicroProse
9	**TARGHAN** Action 16
10	**CAPTIVE** Mindscape

Compiled by Gallup.

TOP TEN
London AMIGA

1	**POWERMONGER** Electronic Arts
2	**PRINCE OF PERSIA** Broderbund
3	**ROBOCOP 2** Ocean
4	**INDIANAPOLIS 500** Electronic Arts
5	**TEENAGE MUTANT HERO TURTLES** Image Works
6	**CARTHAGE** Psygnosis
7	**LOTUS ESPRIT TURBO CHALLENGE** Gremlin Graphics
8	**M1 TANK PLATOON** MicroProse
9	**STAR CONTROL** Accolade
10	**KING'S QUEST TRIPLE PACK** Sierra

Compiled by Software Circus Ltd, The Plaza, 120 Oxford St, London W1N 9DP. Tel: (071) 346 2811.

TOP TEN
Germany AMIGA

1	**INDIANAPOLIS 500** Electronic Arts
2	**OPERATION STEALTH** Delphine
3	**INVEST** StarByte
4	**DAMOCLES** Novagen
5	**KLAX** Domark
6	**LEGEND OF FAERGHAIL** ReLine
7	**SIM CITY** Maxis
8	**TRANSWORLD** StarByte
9	**KICK OFF II (WORLD CUP EDITION)** Anco
10	**LOST PATROL** Ocean

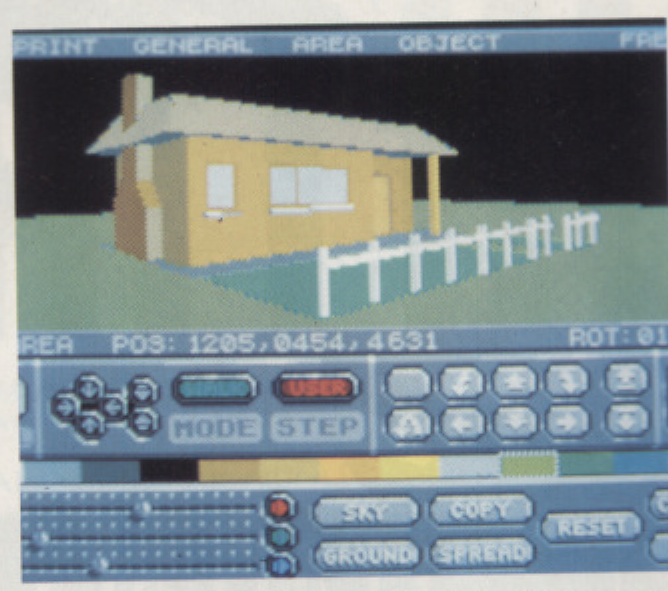
Courtesy of Aktueller Software Markt, Germany.

INCENTIVE BUILDS ON ITS SUCCESS

INCENTIVE'S **Freescape 2** system, used to create the 3D seen in its adventure **Castle Master**, is to be made publicly available in the form of **3D Construction Kit**. This utility allows sophisticated 3D modelling for entertainment or serious use. Using an unlimited range of 3D polygons you can create entire miniature worlds and then take a tour through them. The 3D Construction Kit will be available on the Amiga, Atari ST and PC from April 1991 at prices to be announced. Further details can be found in the next issue.



3D CONSTRUCTION KIT can be used to create complex 3D objects such as this car on the Amiga – and you don't need a mathematics degree to use it.



3D CONSTRUCTION KIT looks just as good on the Atari ST as it does on the Amiga, as this neat sideboard and computer demonstrate.

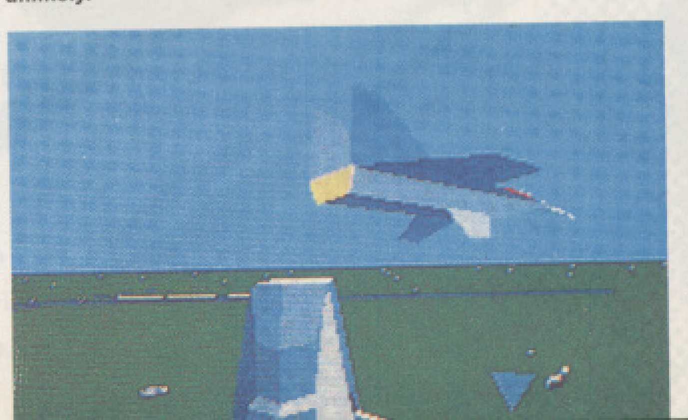


BUILDINGS can be properly defined with real interiors, so that you can explore them outside and in.

THE END IS NIGH!



PSYGNOSIS has bringing about the destruction of the Earth, just so you can get out there and save it. Armour-Geddon is a 3D shooting extravaganza featuring a multiplicity of craft and weapons in the ultimate scenario – the end of the world. And (no surprises here) it's up to you to save it. The enemy outnumber you, but with the help of your R&D people you are kept supplied with the latest weaponry and craft. Armour-Geddon is released in January on the Amiga and Atari ST for £24.99. A PC version is unlikely.



INSECT INVASION



THE ARCH LEADER of the Motherhood swoops to the rescue with her laser-powered eyes to save the world's bouncing babies. Hoorah!

SENSIBLE SOFTWARE'S 8-bit hit **Insects In Space** is to swarm onto the Amiga and Atari ST in January from Hewson. In this **Defender**-style shoot 'em up the Earth has been invaded by deadly alien insects that have wiped out everybody but the world's babies. As arch leader of the Motherhood you have to prevent the insidious insects from wiping out humanity once and for all. Insects In Space has been programmed by Dave Centrall, with graphics by Mark Jones (of **Stormlord** fame) and music by the Maniacs Of Noise. It's all yours for £24.99.

MIGHTY BOMBJACK™



TOP TEN

United Kingdom ATARI ST

1	**F-19 STEALTH FIGHTER** MicroProse
2	**LOTUS TURBO ESPRIT CHALLENGE** Gremlin Graphics
3	**KICK OFF 2** Anco
4	**TREASURE ISLAND DIZZY** Code Masters
5	**ADVANCED FRUIT MACHINE** Code Masters
6	**SUPREMACY** Virgin
7	**POWER PACK** Beau Jolly
8	**HOLLYWOOD COLLECTION** Ocean
9	**YOGI'S GREAT ESCAPE** HiTec Software
10	**WHEELS OF FIRE** Domark

Compiled by Gallup.

TOP TEN

London ATARI ST

1	**ROBOCOP 2** Ocean
2	**SUPREMACY** Virgin Games
3	**CADAVER** Mirrorsoft
4	**GOLDEN AXE** Virgin Games
5	**CORPORATION** Core Design
6	**SCI: CHASE HQ II** Ocean
7	**TEENAGE MUTANT HERO TURTLES** Image Works
8	**LOTUS TURBO ESPRIT CHALLENGE** Gremlin Graphics
9	**CAPTIVE** Mindscape
10	**TEAM YANKEE** Empire

Compiled by Software Circus Ltd, The Plaza, 120 Oxford St, London W1N 9DP. Tel: (071) 346 2811.

TOP TEN

France ATARI ST

1	**SHADOW OF THE BEAST** Psygnosis
2	**GOLD OF THE AZTECS** US Gold
3	**NIGHTBREED: THE ACTION GAME** Ocean
4	**SLY SPY: SECRET AGENT** Ocean
5	**SHADOW WARRIORS** Ocean
6	**LEGEND OF FAERGHAIL** Rainbow Arts
7	**SNOWSTRIKE** Epyx
8	**OPERATION STEALTH** Delphine
9	**LE MONDE DES MERVEILLES** Ocean
10	**MIDNIGHT RESISTANCE** Ocean

Compiled by MicroMania, France.

FRENCH FUN FOR 1991

TOP FRENCH software publisher UbiSoft has an impressive line up of releases for the first half of next year. The five products to appear in the first few months range from frantic arcade action to involved strategy.



STAR RUSH is shoot 'em up action with huge sprites. Following a horrendously difficult level of stunning parallax scrolling your globular ship faces an overgrown headlouse. It's out on the Amiga, Atari ST and PC soon.



FROM BLUE BYTE, the producers of Pro Tennis Tour, comes Battle Isle, a futuristic strategy wargame played on a traditional table-top style hexagonal grid. Amiga, Atari ST and PC strategy fanatics can get their fix real soon now.



THE LION may think he's king of the beasts, but Joe The Monkey has other ideas about that. Amiga, Atari ST and PC owners can enjoy his antics in January. Here he's monkeying around with an old Joanna. But why is there a baby grand piano in the jungle?





LIGHTQUEST is an arcade adventure set in a massive dark world of Dragons, Sea Serpents, Zombies and Unicorns. It features superbly-animated graphics based on traditional French comic art, and promises to be a treat for any Amiga, Atari ST or PC owner.



CAN BOMBJACK collect those last three bombs before all his luck deserts him?

ELITE MADE MIGHTY

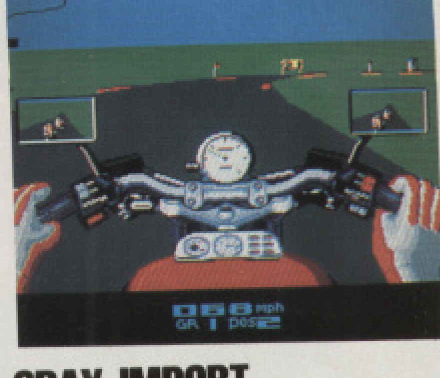
TECMO IS HARDLY the most well-known name for delivering arcade classics – and yet it's been responsible for one of the best.

That's **BombJack**, a cracking little platform romp in which the eponymous character collects and defuses groups of bombs while avoiding bizarre aggressors. Now the mighty BombJack's back in, appropriately enough, **Mighty Bombjack**, courtesy of Elite.

This new incarnation features 17 levels and over 250 different screens. Once again the action's fast and frantic as you fly BJ around the platform-crammed screens to defuse all the bombs. Mighty BombJack will be making a big bang at the end of January on the Amiga £24.99 and on the Atari ST for £19.99.

IS IT A BIRD? Is it a plane? No, it's Mighty Bombjack...





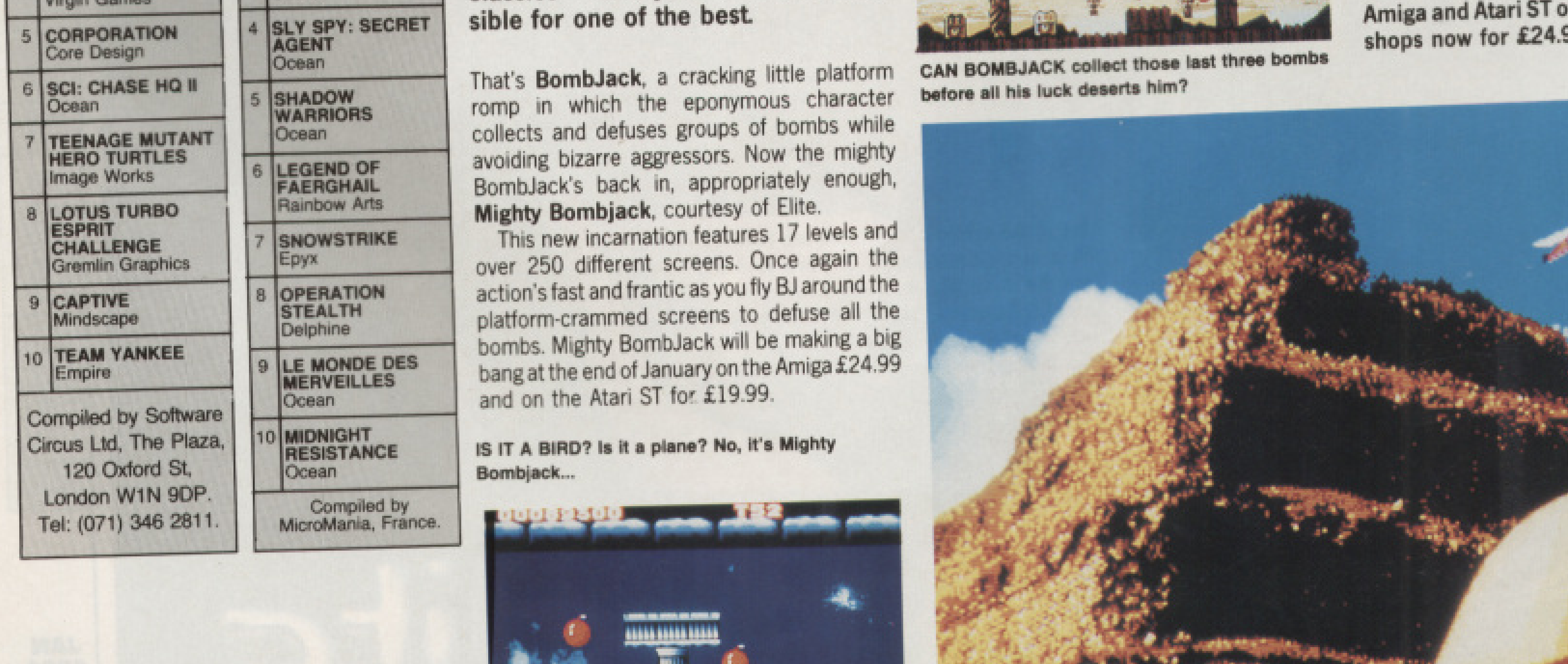
GRAY IMPORT

THE LATEST creation of US Developer Gray Matter, creator of the hilarious Fiendish Freddie's Big Top O' Fun, is the more serious The Ultimate Ride. It's a motorbike simulation where you get to ride one of the world's six top racing bikes on one of six top racing tracks. The Ultimate Ride features an impressive tilting horizon as you take the bike into tight bends. If you fancy a ride you can get one from Mindscape on Amiga and Atari ST for £24.99.



RALLYING ROUND

FOLLOWING its acquisition of the Team Suzuki and Lotus Esprit licences Gremlin has just launched its licensed racer based on the Toyota Celica. This 3D rally driving simulation, called (appropriately enough) Toyota Celica GT Rally, boasts a detailed landscape and realistic handling of the car. Amiga and Atari ST owners will find it in the shops now for £24.99.



TOP TEN

United Kingdom
IBM PC AND COMPATIBLES

1	**THE HITCHHIKER'S GUIDE TO THE GALAXY** Mastertronic
2	**PGA TOUR GOLF** Electronic Arts
3	**ON SAFARI** Digital Integration
4	**TEST DRIVE III** Accolades
5	**CURSE OF THE AZURE BONDS** US Gold
6	**BATMAN: THE MOVIE** Ocean
7	**SILENT SERVICE II** MicroProse
8	**TRACKSUIT MANAGER** HiTec Software
9	**WOLFPACK** Mirrorsoft
10	**PLANETFALL** Mastertronic

Compiled by Gallup.

TOP TEN

London
IBM PC AND COMPATIBLES

1	**WING COMMANDER** Origin
2	**KING'S QUEST V** Sierra
3	**TEENAGE MUTANT HERO TURTLES** Image Works
4	**PGA TOUR GOLF** Electronic Arts
5	**THEIR FINEST HOUR: THE BATTLE OF BRITAIN** Lucasfilm
6	**LINKS** Access
7	**FLIGHT SIMULATOR IV** SubLogic
8	**TRACON II** Wesson International
9	**INDIANAPOLIS 500** Electronic Arts
10	**SAVAGE EMPIRE** Origin

Compiled by Software Circus Ltd, The Plaza, 120 Oxford St, London W1N 9DP. Tel: (071) 346 2811.

TOP TEN

USA
IBM PC AND COMPATIBLES

1	**WING COMMANDER** Origin
2	**JACK NICKLAUS' UNLIMITED GOLF** Accolade
3	**LINKS** Access
4	**SAVAGE EMPIRE** Origin
5	**COUNTDOWN** Access
6	**DRAKKHEN** Infogrames
7	**WHERE IN TIME IS CARMEN SANDIEGO?** Broderbund
8	**M1 TANK PLATOON** MicroProse
9	**STRATEGO** Accolade
10	**JONES IN THE FAST LANE** Sierra

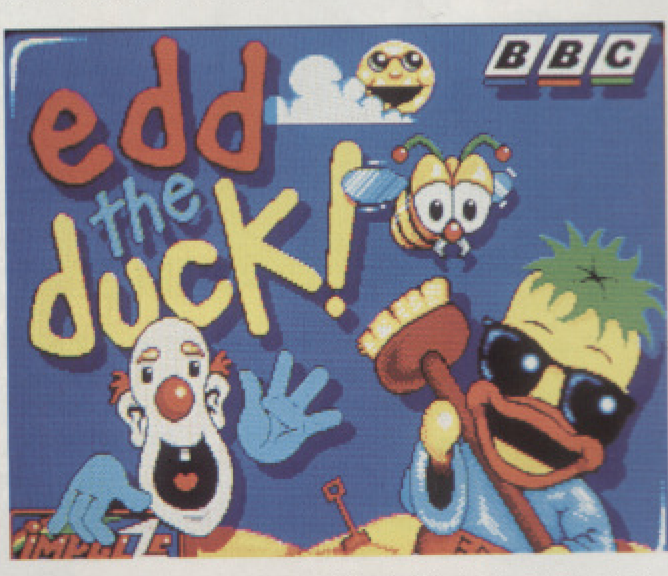
Courtesy of Login Magazine, Japan.

IMPULZE PURCHASE

BUDGET software publisher Zeppelin has relaunched its full price Cognito label as Impulze. The two new releases to appear with the new logo are **Vector Championship Run** and **Edd The Duck**. Championship Run uses filled 3D polygons to recreate all the thrills and spills of Formula One racing. Six top tracks are featured, including Silverstone and Monaco. Edd The Duck on the other hand concerns the exploits of the star of BBC Children's Television. Can you help Edd find his way through all the departments at the BBC? Of course you can. Both Impulze releases are out now for the Amiga and Atari ST and priced at £24.99.



VECTOR CHAMPIONSHIP RUN: Screaming round the bend you catch sight of the leader, but can you overtake him in time?



FUN AND GAMES at the BBC with Children's Television's Edd The Duck.



THE BLOOD and guts aspect of Narco Police... Group Three gives hell to a gun emplacement.

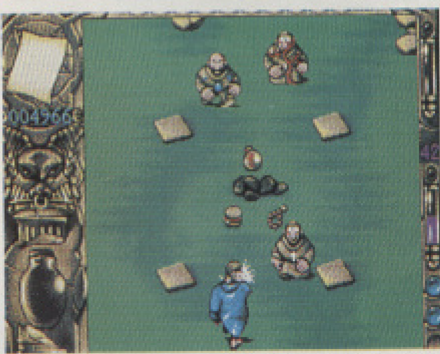
DRUG'S BUST

HOT ON THE HEELS of Ocean's conversions of the anti-drugs coin-op **Narc** (see Review in Issue 27), Spanish software publisher Dinamic has released **Narco Police**. This orgiastic killing spree in the name of a world free of illegal narcotics has you coordinating three teams of SAS-style soldiers to penetrate the drug dealers' secret hideout and destroy their factory. Dinamic is promising that along with all the gore there is in fact some strategy involved too. If you fancy blowing away some criminals and own an Amiga or Atari ST, you can sign up now for £24.99.

GET SAVAGE

ORIGIN'S Savage Empire, **the first in the** Worlds Of Ultima **series, is out now on the PC for £34.99 from Mindscape. As Avatar you explore Eodon – a world full of big boned dinosaurs and large-chested native women. Savage Empire uses the latest version of the acclaimed Ultima Role Playing System, allowing the player total freedom within its environment.**





AN INQUISITOR hoists a well-aimed gourd which smacks you in the gob – but not before you root his fellow priest to the spot.

SHOOT 'EM UP SORCERY

SHOOT 'EM UPS take a magical turn in Infogrames' **Mystical**. As a sorcerer's apprentice trying to make the grade you have to prove yourself by taking on a variety of clerics, witch hunters, and inquisitors, who are all out to put an end to your prestidigitatious practises. You can fight back by collecting and using different potions and spells, which do everything from the old hat (turning your opponents into frogs) to the startling original (trapping them in small cages). This magical experience is available to Amiga and Atari ST owners for £24.99.



HARPOON



Somewhere in the desolate and freezing wastes of the North Atlantic, between Iceland and the Kola Peninsula, a Soviet battle fleet is lurking, ready to pounce on its prey.

As NATO Task Force Commander you must deploy your fleet of submarines, ships and aircraft to locate, engage and defeat the Kremlin's finest.



Produced by LARRY BOND the Naval Analyst, HARPOON portrays the superpower's final confrontation. Now it's up to you.

With graphics that make everything else look like finger painting and an arsenal of weaponry that comes up to your armpits. HARPOON'S non-stop action, relentless intensity and chilling responsibility will leave you gasping.

It's more than a mere game – it's a current event!!

Available now on PC.

PSS

WHAT'S TICKLING THE ONE TEAM

KATI HAMZA
Lemmings

GORDON HOUGHTON
Lemmings
The Secret Of Monkey Island

BRIAN NESBITT
Lemmings
Dragon's Lair II: Time Warp

GARY PENN
Helter Skelter
Lemmings
Kick Off 2
Prince Of Persia

LAURENCE SCOTFORD
Atomix
Lemmings

GARY WHITTA
Powermonger
Prince Of Persia
Rick Dangerous II

DIGITAL PATHS

COMING SOON From Digital Magic Software, creator of the 3D shoot 'em up Shockwave (see **Work In Progress in Issue 24), is** Paths Of The Little Dragon – **a parallax-scrolling beat 'em up. POTLD is due to appear on the Amiga in February at a price yet to be announced. DMS is also beginning work on a run 'n' jump platform romp for the Amiga and Atari ST. Provisionally entitled** Boing, **it involves collecting objects to progress between two points on each screen.**


FAR OUT! Eco Phantoms.


ECO PHANTOMS: hair-raising action.

ALL COMING FROM THE ZOO TOMORROW

FOUR NEW RELEASES are due to appear from Electronic Zoo between now and March.

First up is **Eco Phantoms**, a space-age action adventure inspired by Victorian science fiction of the Jules Verne and H G Wells ilk. You play a space traveller returning home to Earth. On arrival you find that the planet has been attacked by an alien race which is draining it of minerals. Only you can save the Earth... by going into trenches, destroying the alien factories, rescuing your fellow Earthlings and then taking on the Mothership in space. And all for £24.99 on Amiga and Atari ST.

To follow in February is **The Enemy Within**, a strategy-orientated wargame set inside a human body. The body is under attack from a virus, and your job is to use antibodies and drugs to attack it before it gets to the brain. Bizarre!

Next to make an appearance will be **Tracksuit Manager II**. If you enjoyed the original **Tracksuit Manager** then you won't be disappointed with the many improvements in this version.

Finally, there's **Son Of Zeus**, an arcade adventure based on the legendary 12 tasks of Hercules. Boasting impressive 3D views across Greece, special quests, over 50 monsters, atmospheric sampled sounds and **Barbarian II**-style combat sequences, Son of Zeus strides out in March.

BUDGET BONANZA

CODE MASTERS has been boasting that it's had a very successful 1990 and is looking to emerge from 1991 even rosier.

Its first offerings in the new year will be the 16-bit versions of its **Quatro** compilations, each including four Code Masters releases (previously costing £6.99 a shot). The first two packs (retailing for a mere £12.99) are **Quatro Sports** (which features **BMX Simulator**, **Italia 1990**, **Advanced Ski Simulator** and **Pro Tennis Simulator**) and **Quatro Arcade** (which features **Pro Power Boat Simulator**, **SAS Combat Simulator**, **Pub Trivia Simulator** and **Nitro Boost**.

Fans of the cult character Dizzy can look forward to arcade adventuring aplenty with **Fantasy World Dizzy**, **Fast Food**, and **Magic Land Dizzy**.

Not so good news for pirates is that Code Masters is looking into the possibility of cartridge-based software for the Amiga and Atari ST. Incidentally, Code Masters reckons that full price 16-bit software will be hitting a hard time in 1991, and bears the argument out with the not entirely unrelated fact that the best selling game in W H Smiths during the past year was Code Masters' **Italia '90**. Whether or not software prices are about to take a permanent plunge only time will tell, but The One prediction is: it's doubtful!

SPORT FOR ALL

IF YOU THINK it's about time you stopped sitting on your bum and got fit, then perhaps you should take up a sport. Thanks to D&H Games you can now come to a less stressful compromise and play a sport with your computer – provided you like football. On offer to lazy leather kickers soon are a revamped Football Director II, Football Director III, Striker Manager, **and an as yet untitled American Football simulation. But wait! D&H also has plans for a Grand Prix simulation and a series of War Games. How sporting!**

ARC ALL AT SEA

TOP WARGAME designer and font of military knowledge, Peter Turcan, is currently putting the finishing touches to his latest for Arc.

Dreadnought has a sea-faring scenario and is based on the impressive ironclad warships of yesteryear. Amiga, Atari ST and PC versions are all priced at £29.99.

A slightly different strategy bent is apparent in **Technopolis**. Written for Arc by Maelstrom, Technopolis employ's the renowned development team's 3D system and involves building and maintaining cities by coordinating the actions of four different droids. Priced at £24.99 on the Amiga and Atari ST, Technopolis should appear in the first quarter of 1991.

But if all this strategy is too much to handle, you can always let rip with **Blitz**, a fast, multi-directional scrolling shoot 'em up. Blitz is released on the Amiga and Atari ST in the first quarter of 1991, and priced at £19.99 apiece.

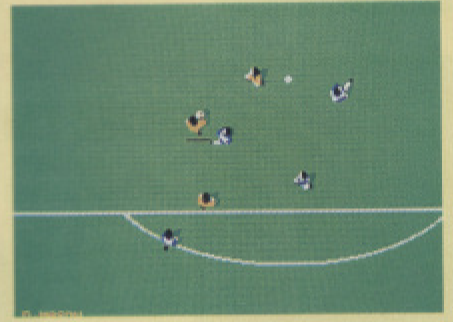
THE GOAL-DEN SHOT

The Kick Off 2 Golden Goal Of The Month

PRESENTED BY THE ONE AND ANCO

A NEW YEAR and plenty of new goals to go with it. As the disks continue to flood through the gates, our panel of professionally trained **Kick Off 2** players have been buried under a pile of lobs, chips, solo runs, passing plays and free kicks. Two hundred quid is a lot of moolah to give away, so only the very best were chosen – and from those this incredible solo run from Steven Oakley of Maidstone was deemed the cream of the crop, proving that football isn't always a team effort.


AS THE OPPOSITION looks set to make a strong attack, Steve-achi takes advantage of a momentary free ball to start his solo run. Zig-zagging upfield he streaks past one defender, turns and outpaces another, turns again and finds himself at the edge of the box.


NOT STOPPING for an instant, Steve continues to head towards the corner flag, side-stepping yet another defender in the process. As the 'keeper starts to come out there's help provided in the centre of the box by a team-mate...


BUT NO! IGNORING everyone else, Steve turns on the spot and sends the ball flying towards the net with the venom of a panther. The 'keeper dives towards it but just doesn't have the pace to keep up with the ball as it lands smoothly into the back of the net. What a star!

Do you have a goal that puts even that one to shame? If so, send it to Golden Goals, The One Magazine, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU and who knows – perhaps even you could be £200 richer. Remember, we only want the best, the very best – anything less just won't do. Please note that if you want your disk returned you must send a suitable SAE.

IGNORE THESE RULES AT YOUR PERIL

FAILURE TO COMPLY with any of these regulations merits instant disqualification.

1) No more than THREE (3) goals per disk, and no more than one disk per entrant.

2) All goals MUST be scored by the entrant and NOT by the computer (even in Position play you have to be the one that gets it in the net). We can tell, so don't waste our time.

3) The disk LABEL must contain the following information: the entry's format (Amiga or ST), the entrant's name, address and (if applicable) telephone number. A description of the goals would also be handy, along with what type of pitch they were scored on.


COMING SOON
ATF II
ADVANCED TACTICAL FIGHTER II
ADVANCED TACTICAL FIGHTER II
— Strategic Frontline Action —
A unique blend of arcade action and mind-bending strategy.
Beyond today's technology — fly into the future with ATF II....
Atari ST/STE, Amiga & all IBM formats. r.r.p £24.99
Digital Integration
Digital Integration Ltd., Watchmoor Trade Centre, Watchmoor Road, Camberley, Surrey, GU15 3AJ Tel: 0276 684959 Fax: 0276 21541

BEAT THEM AT THEIR OWN GAME...

THIS MONTH! The Graftgold boys and their conversions of **Ivan 'Ironman' Stewart's Super Off-Road Racer**. Here are the course times to beat...

Sidewinder
43.56 Seconds

Wipeout
51.18 Seconds

Big Dukes
47.70 Seconds

Hurricane Gulch
50.94 Seconds

Huevos Grande
46.20 Seconds

Fandango
47.70 Seconds

Blaster
63.78 Seconds

Cliffhanger
49.02 Seconds

MORE POWER!

GOOD NEWS for Bullfrog followers — Electronic Arts is to release a Powermonger **data disk, featuring a completely new scenario which will effectively create a completely new game! More details next month...**

WHO GIVES A TOSS?

ATARI GAMES does in its latest arcade release, **Shuuz**. Believe it or not, Shuuz is a one to four player simulation of... horseshoe throwing! Throwing old horseshoes at a stake in the ground is the way some Americans like to spend their evenings, especially when with a few Budweiser to warm them up first. Now Atari Games has come up with the perfect way to enjoy this good ol' American pastime from the comfort of your local arcade. And one advantage a trackball has over a horseshoe is that you don't get rust stains on your hands... No doubt conversions will be forthcoming from Domark.

VIRGIN'S NEW STRATEGY

VIRGIN GAMES has announced that it's to publish leading developer Graftgold's first ever strategy venture, which promises to be the team's biggest project to date.

Realms is the brainchild of Graftgold's big cheese Steve Turner, whose previous works include the innovative 8-bit releases **Avalon** and **Quazatron**.

"It's something Steve's wanted to do for a long time," says Graftgold's Andrew Braybrook, who has a backseat involvement with the project. "Steve produced a design five or six years ago, called Realms, but it was more of a Roman legion type thing. The poor old Spectrum just wasn't up to it though."

> **"We've produced a 3D view built from textured polygons. By having different textures it looks like a satellite view."**

The RAM-fat 16-bit machines are up to it, although the decision to go ahead and produce Realms wasn't made until four years after its conception. "We did a fractal demo a couple of years ago — it was basically a top-down view of an island," Andrew explains. "What we've done is taken that idea and produced a 3D view built from textured polygons. By having different textures of animated sea and trees it looks more like a satellite view of the land, rather than close up."

Andrew continues: "The idea is that you're an exiled Viking warrior, who was stuck in a boat and ended up on a strange land. You start with a few supplies and some men and you have to go out and take over the land. Well, you play an empire as it were, not just one bloke.

"There are different realms, each split into cities and towns. You can deal with people or siege cities and so on. You have to quickly establish capital as such, and get a tax flow system running. But of course, there are other factions trying to take over the realms.

"You build armies out of the different races — Amazons, Elves, Dwarves — and equip them with what you want, like wooden shields, metal armour, spears, arrows and so on. There are these big screens where you fit up the warriors — it's a bit like dressing a doll. Problem is, when you take everyone out to fight, there's hardly anyone working in the city or whatever and there's obviously more of a chance of being sieged. It's not only fighting that diminishes the population — there are plagues and religious factions and so on."

Realms' look is being put together by Michael Field (who made his debut with **Paradroid 90**) and newcomer John Lilly. The Amiga and Atari ST programming is being handled by Gary Foreman (of **Ironman** fame) and Graftgold's resident sound man Jason Page. David O'Connor is working on the PC incarnations along with Justin Craigon, a recent addition to the crew.

Realms is due to be completed in June 1991 for a possible September release. Stay tuned for a more detailed Work In Progress report in a forthcoming issue.

ATARI'S BIG CAT

ATARI UK is developing an advanced 16-bit console, which may well be on sale in this country before the end of 1991.

With the working title of **Panther**, the machine looks likely to be pitched as a direct contender against the Sega MegaDrive. Details about the Panther are more than a little vague at present, although it's thought that a number of software developers have been approached by Atari UK with system specifications.

Reputedly based around a 12Mhz 68000, the Panther video circuitry is believed to be similar in architecture to that of Atari's Lynx (Atari's likewise feline-named handheld). The Lynx is a sprite-based machine that can generate enormous amounts of sprites without the normal problems of flicker that plague Nintendo and Sega consoles. The only drawback of this design is the more work you ask the processor in question to perform, the slower it gets, dropping the frame update of the program.

As well as being able to display sprites of dimensions up to the full area of the screen, the type of display hardware likely to be employed by the Panther can also smoothly scale and expand sprites.

Interestingly, this slick workhorse looks likely to be supplied by Flair Technology, creators of the Blitter set in the ill-fated Konix console. However, when questioned about Flair's involvement with the Panther a spokesman said: "I'm afraid I can't really comment on that."

Atari's Alistair Boden was equally non-committal: "That's all just rumour at the moment," he said. When told that we understood that Atari was showing hardware specifications to software developers, Alistair remained tight-lipped, saying only: "That may or may not be true".

Make of that what you will...

THALION'S SHARE

THE GERMAN codemeisters at Thalion are celebrating their successful first year and the beginning of a new one with a compilation containing four of their best titles.

Imaginatively called **Thalion: First Year** it features the beat 'em up **Chambers Of Shaolin**, the jump 'n run japes of **Seven Gates Of Jambala**, and the shoot 'em ups **WARP** and **Leavin' Teramis**. The compilation is released in January on the Amiga and Atari ST for £24.99 — and that includes a free T-Shirt.

Three original titles to appear from Thalion in January include two new jump 'n' run romps, namely **Enchanted Land** and **A Prehistoric Tale**, an Air Traffic Control simulation called **Tower FRA**. All releases will be priced at £24.99 on Amiga and Atari ST.

Role Playing fanatics will welcome the news that **Dragonflight II** is currently in development. the sequel to the popular arcade adventure boasts more of the same, only bigger and better. Dragonflight II will be winging its way onto the Amiga and Atari ST during the first quarter of 1991, at a price yet to be announced.

Last but not least, June or July should see the appearance of Thalion's first sports simulation, an as yet untitled Tennis game for which the company is hoping to acquire a character licence.

FLIGHTS OF FANTASY

ELECTRONIC ARTS is to release two new flight simulators, one from the States and one from the UK.

Details are scant concerning the US flight simulator, but EA tells us that it will be creating "a new game category — a sort of cross between a flight simulator and an adventure game." The mysterious simulator will initially appear on the PC during the first half of 1991.

From the UK comes the "ultimate" flight simulator from Jez San and the team at Argonaut. This was previewed as **Hawk** way back in Issue Ten, and it had already been in progress for a year then. Now it's nearing completion but will probably not be published under the original title. A price and release date have yet to be confirmed.



SERGEANT SOFTWARE!

HE'S LEAN, he's keen, and he's anything but mean. He's Sergeant Software, most generous man in the universe and sworn defender of the planet Lig. Now he's teamed up with The One to help bring software joy to all the poor unfortunates of this world. The only thing bigger than Sergeant Software's heart is his wallet. But remember — the Sergeant isn't here to dish out luxuries, only genuine gifts to those who are really in need.

Dear Sarge
Recently I've been going through a bad patch at home. My father's business went bust and my parents are getting divorced by the time you read this. We are having to move out of our new house into a council house. Being an Amiga freak I'd been gradually saving money to buy new games until this happened. Then an ex-friend offered me the easy way out: piracy. He gave me loads of games free but I've decided the only way to fight piracy is not to accept it, tempting though it may be considering my situation. So I've sent you the pirate games and hope you will be able to pass them on to FAST for me. But I'm left with no games. So, a very unhappy, depressed The One reader is pleading for help. I think, or rather all my friends think, I deserve it.
Name And Address Supplied

SARGE SAYS: You poor chap. Sending us all your pirate software must have been a very hard decision to make. I think you should be rewarded because of your honesty, so I'm sending you £100 worth of software. Just promise me you won't ever go back to your old ways.

Dear Sergeant Software
Due to a serious accident I was left paralysed and have found my only pleasure in playing computer games. Recently I bought an Amiga 500 after saving for over a year. As the games cost £25 and I'm on severe disability pension I can only afford a game once in a blue moon. Could you please help me obtain some software. I can't get out much so my computer is like my best friend. I would be very grateful if you could do this for me.
David Murphy, Middlesex

SARGE SAYS: A deserving cause if ever there was one. £100 of software is on its way.

Dear Sergeant Software
I don't get much pocket money, so the only games I can afford are budget games. A friend of mine offered me some pirate software, but I turned it down because it goes against my principles. However, I've now become so desperate for games that I think I may have to resort to piracy — unless you can help me.
Derek Meakin, Gloucester

SARGE SAYS: Mmm... this sounds like a threat to me, so no free software for you. It doesn't hurt to save up a bit you know, and it will teach you the value of money. Now I have your name and address, don't let me catch you pirating software.

If you think that you or someone you know deserves software help, write to Sergeant Software, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. The Sarge reads everything he receives, but due to his workload he doesn't have time to enter into personal correspondence.

DEFENDER II

Fly to Live – Live to Fly

They're back and mean as hell! Five years after you last rescued the Earth, the battle begins again. The aliens are back to grab more humanoids and suck their brains dry. This time they have improved technique, experience and above all better craft, fortunately so do you. Hit your fractal Smartlasers, drop your Smart Bombs....



Screen shots from Atari ST format.

... DEFENDER IS BACK AND IT'S BETTER THAN EVER.



Contains 3 Games in One:

- **DEFENDER II** – Dive into the all-new Defender II, one of the fastest games yet to hit the ST and AMIGA.
- **DEFENDER** – Original coin-op written by arcade shoot-'em-up King, Jeff Minter.
- **STARGATE** – The original cult coin-op.

Features:

- Original Rock Soundtrack
- Learning Mode, graduate from L-Plates on your craft
- Devastating playability



REACH OUT FOR THE POWER OF ARC
ATARI ST · CBM AMIGA · £19.99

ARC, P.O. Box 555, Slough SL2 5BZ.

Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

SYSTEMATIC SOFTWARE

Now that System 3 has flown Activision's nest it has found room to stretch its wings and is displaying a far finer plumage than many old birds might have expected. Laurence Scotford flies out to Pinner to find out what's about to hatch.

THE 16-BIT VERSIONS of **The Last Ninja II** are far from being System 3's favourite offspring. Perhaps because, beyond the initial conception, the team at System 3 had little to do with them (they were Activision's doing). **Ninja Remix** on the other hand, is much closer to its heart.

The lads at Pinner evidently felt that ST, PC and Amiga owners hadn't been properly introduced to System 3's most famous character. So what better way to redress the balance than offering them the chance to experience **The Last Ninja** in a new and improved form that really does wash whiter (and play better), and has lots of little extras that the original doesn't.

Set on the beautiful island of Lin Fen, which you are aiming to free from the evil clutches of a horde of vicious villains, Ninja Remix contains no less than five levels of fighting, fumpin, and figurin' out problems. For those poor souls who have trouble with all three of those there's a very handy SAVE option too. It's out now for shuriken-wielding ST and Amiga owners at £24.99. PC owning Ninjas have to sit tight for a little longer. Ninja fans should also look out for **The Last Ninja III** which is due in March 1991 – look out for our detailed Work In Progress in the next issue. But the martial arts mayhem doesn't end there... **International Karate Deluxe** should be arriving on 16-bit machines some time in the new year.



ALL MIXED UP but no less straightforward in its approach: Ninja Remix.

DIFFERENT DRIVING

"A driving game with a difference" is how System 3 describes **Turbo Charged**, its third original game for the new year. It features ace driver and all-round good guy Justin Thyme. Justin is in charge of a network of Customs Officers out to bag a gang of international gun runners. The chase begins in a friendly country, but there's often the need to buzz through a border post into unfriendly territory to complete your mission.

All this and more... System 3 rounds off its new year releases with the 16-bit versions of the 8-bit arcade adventure **Myth**. With this line-up it certainly looks like this bird is already flying high...



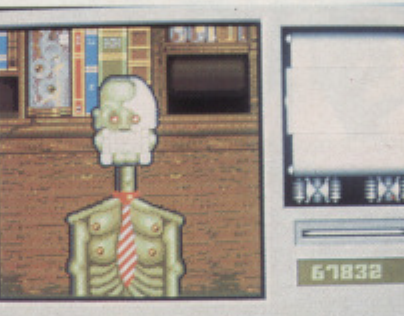
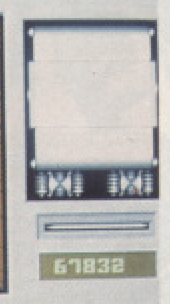
CONSTRUCTOR: Built to last?

UNDER CONSTRUCTION

Another Philip Thornton design in progress at System 3 is **Constructor** (and that's another working title) – and it's just as original as Putty. You play an architect on a planet subject to freak weather conditions. Like Jupiter it has a huge red spot which revolves every hundred years flattening everything in its path. While not being good news for most of the inhabitants of the planet it is very good news for you and your fellow architects – there's always plenty of work to be had!

From your sophisticated office console you control the planning and building of new properties and then attract the right sort of tenants to them. But all is not roses and cash flow. Your unscrupulous fellow architects are out to put an end to your grand building plans, and if they don't succeed the weather will.

Constructor looks set to offer a highly entertaining level of strategy. Look out for it during the first quarter of next year.

ARCHITECTUAL antics abound in Constructor.

LET'S PUTTY!

If we said that the hero of System 3's first new year release was a flexible friend you might well be forgiven for thinking that the company was producing a simulation about balancing your Access bills. You'd be wrong. Our hero is actually a piece of putty. One of the most original designs seen in some time has been inspired by **Silly Putty**, the stretchy, bouncy goo from the US that was quite popular until some silly people decided to eat it and discovered that it's as inedible as it is pliable.

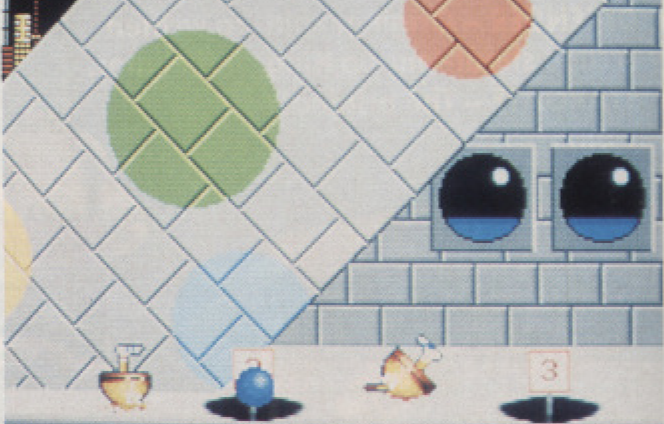
Putty, which has yet to be given a full title, is the creation of ex-Palace man Philip Thornton, who came up with the gameplay specification and graphics. Putty's being animated by Jo Walker (**Barbarian**: he deigned one, rather than being one), while programming is in the very safe hands of Cyberdyne, the men responsible for **Armalyte** on the Commodore 64.

Putty is set on the planet Constructo, a planet populated only by Robots. Being very stupid they have not yet discovered Jet Propulsion so they are trying to build a tower to the moon instead.

Meanwhile, up on the moon, the evil wizard Dazzledaze has taken over and exported all the putty creatures to Earth to be sold as bubble gum (yuk!). All, that is, except one – the silliest putty creature ever. He manages to escape from the moon (Part One) and fall to the planet where he helps the robots to complete their tower and defeat the evil Dazzledaze. He does this by using his special abilities: stretching, bouncing, inflating, and metamorphosing.

More news soon...

PUTTY HELL! It's Silly Putty...



SILLY PUTTY: Oozing plyability...



Hard Dri
DRIVE HARDER
0:18
40
TENGEN
The Name in Coin-Op Conversions

FUTURE FRENCH FEATURES

Delphine Records not only plays home to pianist extra-ordinaire Richard Clayderman, it's also the base for software developer and publisher Delphine Software. Laurence Scotford paid a visit to France to take a look at the future of Inter-active Adventures.

DELPHINE SOFTWARE first came to the public's attention at the end of 1989. The reason for this was **Future Wars**, the company's first release to feature the Cinematique system.

Delphine Software has in fact been in existence for two years. Company Manager Michael Sportouch had been responsible for some conversion work in his time, notably the ST version of **Space Harrier**, and the team also dished up some arcade action, namely **Bio Challenge** and **Castle Warrior**, neither of which demonstrated the company's real potential.

The unique Cinematique adventure system, which is completely mouse and menu driven, made people sit up and take notice. The lack of text input and the inclusion of superior animated visuals and toe-tappingly good soundtracks make this adventure system accessible to all sorts of players, not only hardened adventure addicts.

Future Wars has been a major hit and is still selling to new computer owners, many of whom buy it as their first adventure. To date Future Wars has sold nearly 50,000 units throughout Europe.

Before the second Cinematique adventure was released Delphine left its previous UK distributor, Palace Software, to begin a new relationship with US Gold. "We have good products," says Delphine's Michael Sportouch, "so we had to find a good partner to market those products in Europe."

The second adventure to use the Cinematique system was **Operation Stealth**. This contained many improvements to the system based on suggestions made by players and reviewers of Future Wars. Since its release earlier this year Operation Stealth has already sold between 18,000 and 20,000 units in France alone.

Meanwhile, prestigious US publisher Interplay has bought the licence to market both Future Wars and Operation Stealth to American consumers. As an added bonus Interplay has also acquired a licence to use the James Bond character for the Operation Stealth. The American version of Operation Stealth will now be called **James Bond: The Stealth Affair**.

Delphine is currently working on the third Cinematique venture – **Cruise For A Corpse**. This is launched (pardon the pun) in Europe around March 1991, and it promises to be the most exciting Delphine work to date.

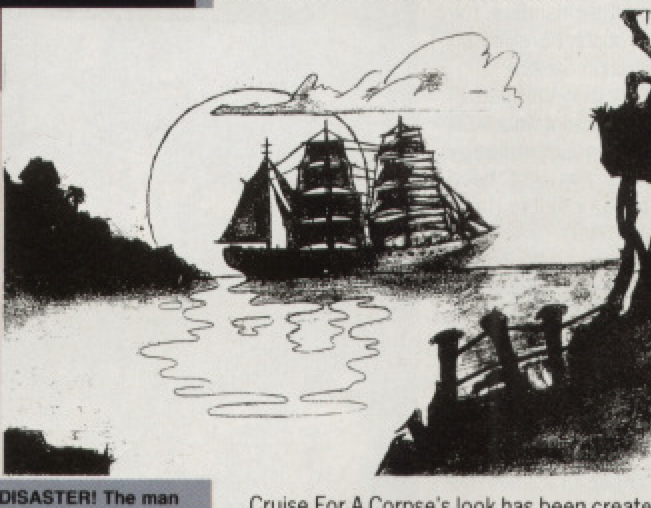
Originally the Cinematique system had been programmed on the ST, but code wizards Paul Cuisset and Philippe Chastel are completely reprogramming the system on the Amiga. The Amiga version now uses 32-colour visuals as opposed to the 16-colour seen in the two previous adventures. Cruise For A Corpse is not only going to be more colourful than its predecessors but in addition boasts bigger and smoother animations.

REALISATION D'ART

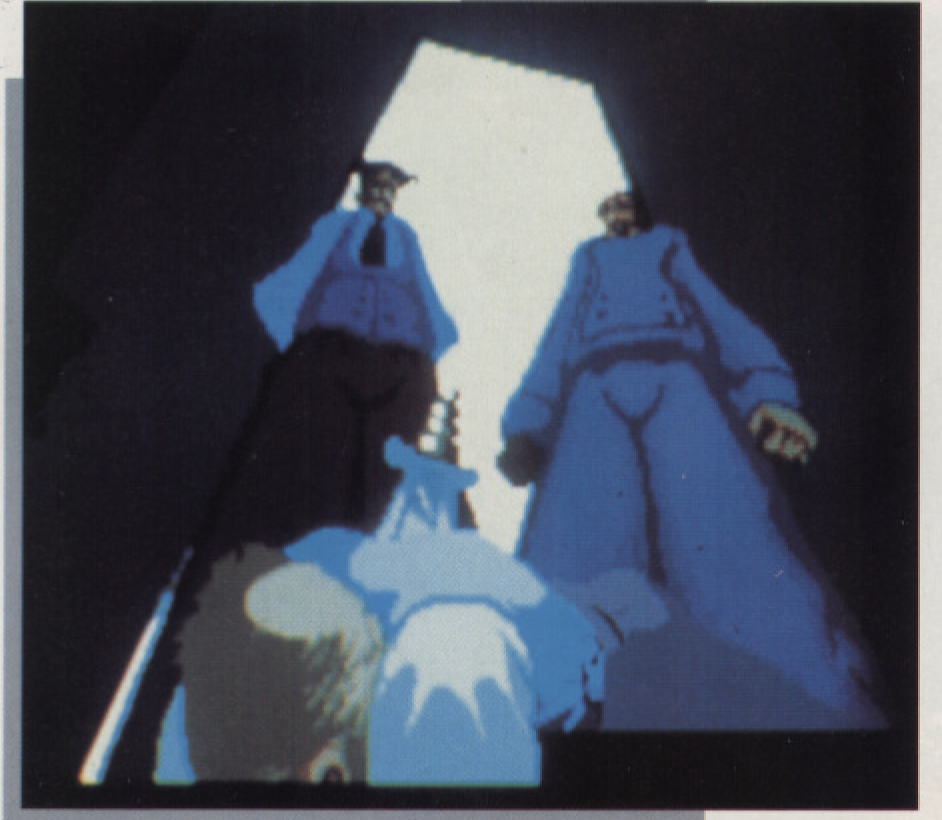
GRAPHIC GENIUS Denis Mercier created all of the scenes in Cruise For A Corpse on paper before digitising them and reworking them in **DPaint III**. Here we see how three of his creations took shape...



THE CHANCE of a lifetime – a cruise aboard a luxury schooner. Finally you have an opportunity to forget about investigating and relax...



DISASTER! The man who invited you has been murdered. Even as you view the corpse something sinister is afoot... Look out behind you!



"We must continually improve the system and the general quality of the product if we are to stay ahead of the competition," comments Michael Sportouch. For that reason Delphine has not been satisfied with improvements to the graphics alone – it also taken pains to update the user interface.

In the first two adventures, clicking the right-hand mouse button revealed a limited list of verbs. Clicking on an object then applied the action to it. For example, to fight with a guard in Operation Stealth it was necessary to click on ACTION and then on the man.

With the new system the player first clicks on the object of interest to call up a list of verbs relevant to that object. This makes the system a lot more flexible in terms of what the player can and can't do.

The SPEECH option has also been hauled up for improvement. Now, by clicking on individual words in the dialogue window you can get other characters to reveai further details.

Cruise For A Corpse's look has been created by artist Denis Mercier. He designed all of the locations on paper first and then digitised these as monochrome images before retouching them and adding colour on the Amiga. Because the locations are quite small Denis has been able to create larger characters with a stronger identity.

Delphine's aim is to give each Cinematique release a distinctive graphic style and atmosphere. The team is also committed to continually improving its adventure system.

During the coming year Delphine will be developing the Cinematique system for consoles, including Nintendo's impressive Super FamiCom. According to Michael Sportouch, "It is difficult to decide which new machines to develop for. We will generally be concentrating on developing for existing systems."

Future Wars is to appear on the NES ▶



IT'S TIME to start your investigation. Who would want to kill your host and why? What was their plan in leaving you alive and free to investigate?



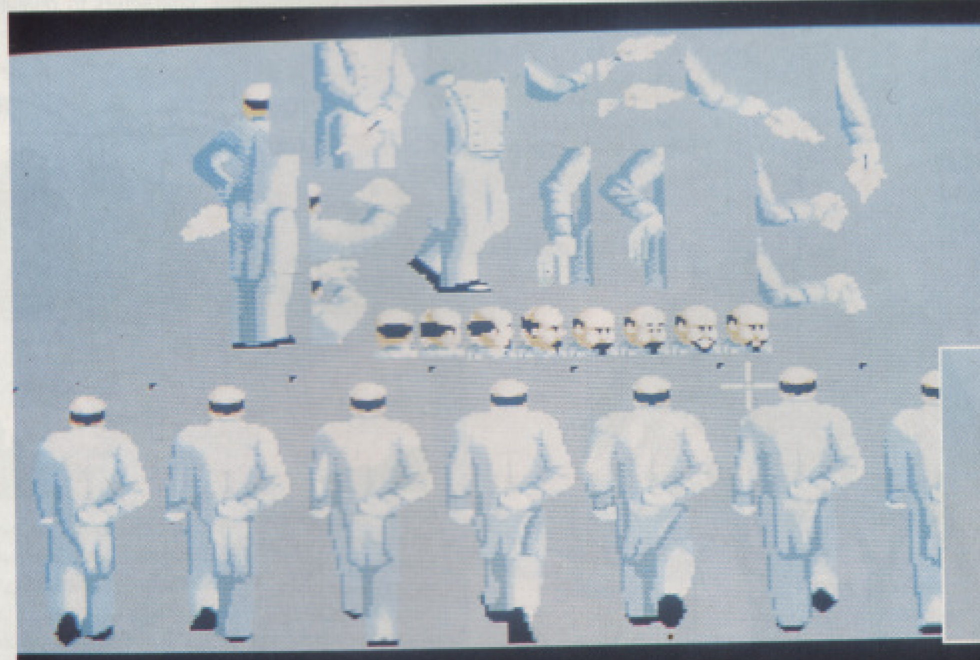
SOME PARTS OF THE SHIP are not readily accessible, which means finding a particular object before you can explore them. In this case you have managed to gain entry to part of the engine room but are unaware that you are not alone.

▶ and CD ROM but Delphine isn't developing these versions. Interplay will be handling the CDTV conversion which will probably be releaased as a double pack with Operation Stealth.

Delphine has some exciting projects lined up for the future. The superlative 256 colour VGA PC version of Operation Stealth programmed by PC supremo Daniel Morais has just been released, and is certainly worth a look if you have the necessary hardware. Next year the company begins work on a project with **Prince Of Persia**-style animation using polygons with sprite-based backgrounds. Plus, there's a adventure based on Tolkien's **The Lord Of The Rings**.

Delphine's work for the Super FamiCom should start from February 1991, with the first product to be available at the end of the year or the beginning of 1992. Other machines the company is hoping to work with are Atari's new Panther console (see News), and the new IBM PC-Sega MegaDrive.

Delphine already has a very good reputation in France. Its aim is to extend that reputation to the whole of Europe. With the current quality of their product and with US Gold's resources at their disposal, there's no reason why that shouldn't happen. ■





ONE OF THE IMPROVEMENTS in the Cinematique System as used in Cruise For A Corpse is the animation. As well as having larger, more smoothly-animated figures, there's plenty more background animation and animated scenes inserted into the main action.



THE CINEMATIQUE system has been adapted quite considerably for Cruise. As you can see, clicking on the door here calls up a menu of verbs relevant to the door.

CRUISE FOR A CORPSE

CRUISE FOR A CORPSE is an Agatha Christie style whodunnit set in 1927. You play the part of the investigating detective. An impressive introductory sequence sets the scene in Paris, where you live and work, and shows you receiving an invitation from a very rich man who you don't know.

The invitation is to join him and his guests for a cruise aboard a luxury schooner. You are mystified as to why you have been invited, but since you have nothing better to do you decide to go.

Soon after you arrive on the boat one of the crew barges into your cabin looking panicked and asks you to follow him. He leads you to another cabin where, to your horror, you discover the body of the man who invited you on the cruise. Before you have time to act you are struck on the back of the head and sink into unconsciousness.

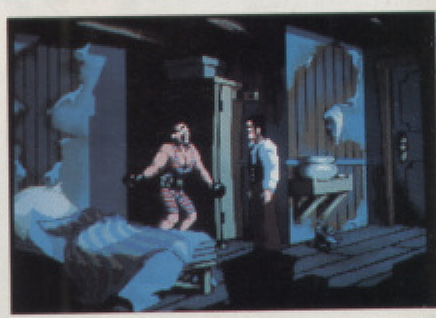
You recover some time later in your cabin. On returning to the location of the corpse you find it has gone. Can you solve the mystery?

Unlike the previous two adventures this one is non-linear. You can wander where you wish and speak to anyone. Objects you find on the ship can be taken and manipulated. Indeed, you need some of them to gain access to particular parts of the boat.

While you are investigating, life is still going on around you. This means it can be critical who you question and when. Once people aboard have had a chance to confer with one another then their stories are likely to change.

Although there is no time limit imposed, the longer you take with your investigation the more difficult it becomes to solve the mystery.

All told, this should be the very best Cinematique project to date.



A CONFRONTATION with the man who led you to the body. He has evidently calmed down enough to continue building his own.



AS YOU CONTINUE your investigation life goes on. You can question anyone on the boat from cabin maids to fellow passengers, but it's best to do so quickly before they have too much time to confer.



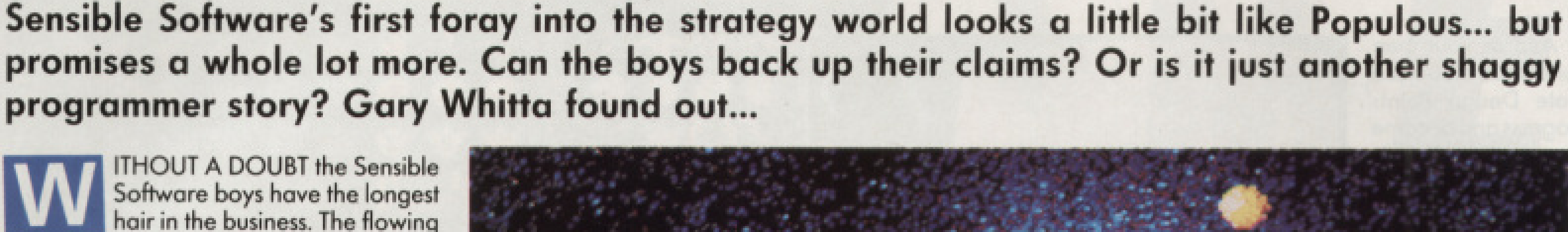
Amiga

Atari ST

Commodore 64

Amstrad CPC

Spectrum


Sensible Software's first foray into the strategy world looks a little bit like Populous... but promises a whole lot more. Can the boys back up their claims? Or is it just another shaggy programmer story? Gary Whitta found out...

The Sensible Approach To Strategy

WITHOUT A DOUBT the Sensible Software boys have the longest hair in the business. The flowing auburn curls of Jonathan 'Jovial Jops' Hare and the straighter, blonder locks of co-founder Christopher 'Cuddly Crix' Yates have become legend in the programming community. And quite rightly so.

Perhaps the boys behind such 8-bit classics as **Parallax**, **Wizball**, **MicroProse Soccer** and **The Shoot 'Em Up Construction Kit** are a bit like Samson – cut away the hair and their programming talent diminishes. And then again, perhaps not.

Mega lo Mania, which began life under the name of **Alien Empire** and later became **My Little Warhead**, is a bit of a sword with two cutting edges for Jon and Chris. Not only is it the boys' first foray into the world of strategy gaming, it's also their first real 16-bit only project too.

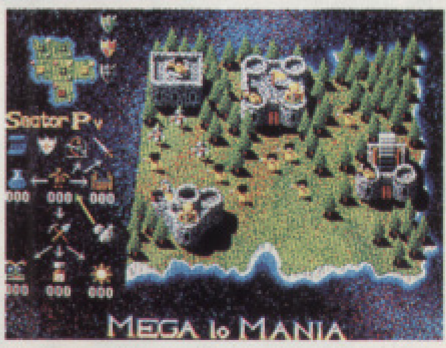
"You've got this planet, right, with all these islands on it," explains Jon, "and they all start off grey, which means neutral. There are four teams – three computer opponents and you – and the object is basically to take over islands. There are 27 of them, and when you win one you go onto the next. When you conquer the whole planet, you win."

Seems simple enough. "Ah! But!" says Jon, "The islands are all different sizes, and they all have different populations. Each of the islands is built up of a number of independent square sectors, up to a maximum of 16, and you win the island by taking over all the sectors. You start with a certain number of men, which you can put into an army, and you send the army out to fight and win sectors. Each sector has a base, like a castle, and to win the sector you have to occupy that castle."

As Jon is quick to point out, this is where it all starts getting clever. You don't have to send all your men out on a warmongering mission of destruction – they can perform different tasks. You can allocate any number of men to any number of tasks, and thus have several irons in the fire at once. This is where the constant balancing act that forms a large part of the strategy comes into play. While fools may send out their whole force as an army to win other sectors, wise players leave some behind to guard their home castle – lose control of all your sectors, and you are OUT.

And of course since the other teams will be doing the same thing, winning sectors isn't easy. Neutral (grey) squares are easy, because there's no-one in them – you just walk right in. However, they don't last for long and pretty soon every sector has been claimed. Then the only way to win a sector is to seize it from the player who already owns it by sieging the castle there. Whether or not you are successful depends on the size of your attacking force, and the size of the force defending the castle.


THE PLANET SCREEN appears before play begins and whenever you need to select a new island to conquer. The screen shown here is from a pretty advanced game, as many of the islands have already been conquered and coloured in. "There's several ideas about the story behind the game," says Jon. "The original story was that there were four people, who were the four leaders, living on the moons around the planet. Then one day they each decided they wanted to conquer the planet. Mirrorsoft's idea is that there should be four people in spaceships who come along instead. I don't know which idea I like best."



AH, THE GREEN, green grass of home. As in Populous there are two scales of view. A map in the top-left hand corner shows in full the island you are battling for (split into the respective square sectors), while the main display shows the sector currently being worked on. All decisions are made through the icon panel to the left.

"C'mere, there's more," says Jon. "You can invent things as well. At the start of the game your men are cavemen, and are armed with a Tech Level One weapon – which is a rock. But by devoting some of your followers to inventing new things, you can produce more advanced weapons not only for attacking castles, but for defending your own as well. You can also invent shields to protect your castles."

The higher a weapon's Tech Level, the more efficient it is – and the longer it takes to build. "But by devoting more men to a weapon's development, you can get it built faster," Jon explains further. ▶



ISLANDS in Mega lo Mania are made of grass, rock, ice or desert. In this snowy scene one team is progressing rather nicely. They have become Romans (the style of the buildings change too), and they have a mine and a factory on the go. "What the poor sods don't know is that they're about to get wiped out by a nuclear missile," says Jon. This screen also demonstrates the need for planes and missiles on some levels – look to the top left and you will see that one sector is on its own, surrounded by water. Your army can't reach it, and so the only way to get to it is with a high-level flying weapon.

PROJECT
Mega lo Mania

PUBLISHER
Image Works

AUTHOR
Sensible Software

John Hare (Design, Graphics)
Chris Yates (Design)
Chris Chapman (Programming)
Richard Joseph (Music & Sound)

INITIATED
November 1989

RELEASE

AMIGA
Spring 1991

ATARI ST
Spring 1991

IBM PC AND COMPATIBLES
N/A

PROJECT
Mega lo Mania

► And as your men build more elaborate devices they accumulate Design Points which allow THEM to progress and become more formidable opponents. Humble cavemen romp through history, becoming along the way Romans, Normans, Elizabethans, Victorians, WWI soldiers, and finally men of the future, who are so hard that they are invincible and effectively out of it all. As your people progress, their scientific knowledge grows and they are able to design even more advanced weapons. It's a constantly revolving cycle.

"The thing is, you can't just build any weapon at any time. You need the raw materials, and each sector is different in terms of the materials it provides," says Jon. "You start off with just wood, which you can make stuff like catapults with, but as your peoples' Tech Level increases, they can build mines and pits that allow them to extract more sophisticated minerals from under the surface that enable them to build more advanced weapons. Also, as the inventions become more advanced, you need to put up factories and laboratories to design and build them in, which are also vulnerable to attack."

ALL LANDSCAPES START out like this. Each sector is just a basic slab, and the relevant sections of coastline are stuck around it depending on where it is on the island. "When we first did the game it was a flat screen, and it was all overlaid with these baffling panels, but that was a bit flat, so we three-deed the slabs to make it look better," Jon reveals.



ON THIS T-SHAPED ISLAND the red army is laying siege to a castle, which happens to be very well defended. A high shield level and a large defending army means there's little chance of taking over this place easily. If the going ever gets too rough you can form an alliance with another team and join up to form one very formidable force. You can even have a three-way alliance where everyone gangs up onto the unfortunate player who's been left out!

The range of weapons available is truly formidable. As the Tech Level increases, rocks, catapults and spears are replaced by longbows, crossbows, muskets, rifles, cannons and, for the really advanced, biplanes, spitfires and an awesome nuclear missile that lays waste to any sector on the island, rendering it uninhabitable for the duration of play. Nasty. On the defensive side, you can adorn your castle ramparts with machine-guns, bazookas, boiling oil, anti-missile missiles and even an SDI laser!

"The real trick is getting the balance of your men right – allocating the right amount to the right tasks at the right time. You can't just have all your men defending, or attacking, or mining minerals, or working in the factory, or designing weapons. You have to prioritise and decide what's most important," Jon explains.

But for boys who made their name with straightforward arcade action games like Wizball, Parallax and, more recently, **International 3D Tennis**, all this strategy malarkey seems a bit heavy – doesn't it?

"The idea for this game started about 18 months ago," Jon reveals. "The idea originally was that there was an island with 16 sectors, with loads of robots in each sector, and you had a spaceship. You could fly between the sectors, which were fully scrolling, and be involved in the combat yourself, rather than just being a manager as you are now. If your spaceship got shot down, you died as well. You had mothership weapons, buildings you could bomb and so on. The idea was always to try and combine strategy with arcade, because you had to make all the important decisions and fly the spaceship at the same time."

It's changed a fair bit since then, hasn't it? "Yeah, well we took it to show to a couple of companies about six months ago and people were weren't keen because it didn't slot into any particular category," Jon explains. "People were interested in the game, but there was no real commitment from anyone. So we decided that the best thing we could do was think about changing the actual image of the game. People said that to do that we had to either drop the scrolling or drop the strategy. Well I'd worked so hard on the strategy – in fact it's remained almost intact throughout the entire game – that we dropped the scrolling."

NO! NO! SAY IT WITH FEELING...

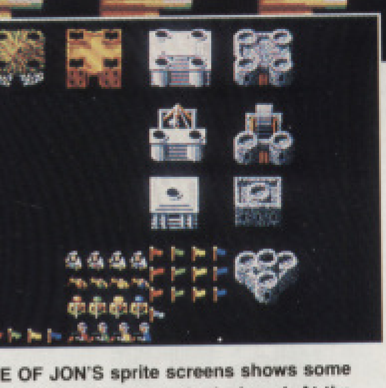
ONE OF MEGA LO MANIA'S more innovative (and bizarre) elements is a constant barrage of informative sampled speech to keep you up to date with events. Sound supremo Richard Joseph hired radio actors to come into his studio and read the phrases from a script written by the Sensible boys, using different accents for the characters who talk to you during play.

In all, there are over 50 sampled phrases used (they come on a separate disk which you slot in and leave there once the main program has loaded), and about 10 to 12 characters. An easily-excited Captain keeps you up to date with events in the field by maniacally screaming "We are under heavy attack!" and "It's all over!" whenever the going gets a bit rough, while the factory is overseen by the cockney sparrow Pauline: "The production run's completed, luv," or "We ain't got enuff minerals!" she says. Listen out too for the Birmingham miner, and the Patrick Moore character who designs weapons for you.

It's even possible to talk to your opponents. The four leaders in Mega lo Mania each have their own voice – one's a woman, one's an American who sounds like John Wayne, one's an alien, and the last is... well, of dubious sexual orientation. It's interesting to note that the alien voice came about by Richard asking the actor in question to do an Italian accent, and then ran the result through his computer to produce the desired effect!

At the moment the sound samples get in the way a bit, as play is frozen every time a sample loads in (which is quite often). However, programmer Chris Chapman is currently beavering away on that, so that in the final product the loading of samples won't affect play.

THIS SPRITE SCREEN shows a large selection of both primary and secondary graphics. At the top are all the different Tech Levels of men, and further down a complete list of the minerals you can use to build weapons. They all have rather bizarre names, including Planetarium (the planet), Solarium (sun), Bethlehem (star), Araldite (glue tubes), Herbiewright (shirt and tie), Uridium (spaceship), Parasite (insect), Aquarium (fish), Palladium (theatre), and Marmite (guess). All the weapons are here too, from rocks and bones to the nuclear weapons and SDI lasers.



ONE OF JON'S sprite screens shows some of the sprites he's already designed. At the top are a few of the lower Tech Level buildings.



HAVING PROGRESSED a couple of Tech Levels your people are now what Jon describes as "Biblical Guys". Thanks to their increased scientific knowledge, they have been able to build this pit mine.

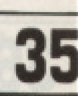
Mega lo Mania's close range birds-eye view of the action may lead to comparisons with Bullfrog's classic **Populous**, but Jon isn't sweating. "I don't think it plays like Populous at all – it just looks a little bit like it. See, once we dropped the idea of the robots, we played around with the idea of having little animals and make it a bit fantasy-y, but we decided that that was a bit stupid and then we thought, why don't we evolve human beings? That wasn't Populous' idea – the earth thought of it first. It's like Populous because it's an icon-controlled strategy game, but I don't think it plays anything like Populous at all. In Mega lo Mania, where you've got all these incoming messages, and animated battles with different weapons being used, it'll have a lot more action."

Mega lo Mania is now complete so far as the gameplay's concerned – it's now Jon's job to design all the animation for the characters and battles so they can be implemented. At the moment there are no characters on screen, and battles are won and lost on a series of logic tables that appear above the background.

Image Works is hoping for a Spring release, which gives the team about three more months to do that and clean everything else up. After that it's all hands on deck to finish Ocean's **Wizkid**, the sequel to Wizball.

"Wizkid's a split pea with a toddler's three year-old body," reveals Jon. "The game's more of a platform-based thing, but the atmosphere will be pretty much the same as the original. A bit weirder in fact. We've got these dogs sitting on the toilet reading the newspaper."

Time to stop. ■




IT'S WACKY
IT'S CATCHY.....
.....IT'S MORE THAN
UP TO SCRATCHY.
9 LIVES
Bob Cat has a girl in every town, but there is one who is special to his heart; Claudette Cat. Claudette has the biggest eyes you've ever seen and Bob aims to make her his Queen. Off Bob goes to sing his night song, but arrives just in time to see his beloved being whisked away in a net by two of the Mad Scientist's men. What horrendous experiments will the scientists carry out on old cutie paws? Can Bob save her in time?
Screen shots from Atari ST format.
Discover new wonders of animation around every corner and new levels of endurance in your joystick hand.
The platform game is back and how! 9 Lives contains some of the greatest animation ever seen in any computer game, its playability is amazing the desire to rescue the curvaceous Claudette Cat will keep you mapping for hours on end.
RAVE
RAZE MAGAZINE 93%
•Four massive levels each featuring over a hundred rooms.
•Stunning animation.
•The ultimate in platform playability.
•Original game soundtrack.
•Includes FREE colour poster.
ARC
REACH OUT FOR THE POWER
Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.
REACH OUT FOR THE POWER OF ARC
ATARI ST · CBM AMIGA £24.99
ARC, P.O. Box 555, Slough SL2 5BZ.

PROJECT
Gauntlet III

PUBLISHER
US Gold

AUTHOR
Software Creations
Bill Barna (ST Programming)
Michael Delves (Amiga Programming & Game Design)
Paul Salmon (Graphics & Game Design)
Chris Collins (Graphics)
Timothy Follin (Sound)
Geffrey Follin (Sound)
David Broadhurst (Development Manager)

INITIATED
Summer 1990

RELEASE
AMIGA
Spring 1991

ATARI ST
Spring 1991

IBM PC AND COMPATIBLES
Spring 1991

Running The Gauntlet

Software Creations threw down the Gauntlet. Kati Hamza went into another dimension to pick it up.

"WE WERE ASKED to come up with the specification for Gauntlet III," explains David Broadhurst, "but we were looking for something different. So we thought: let's do something original, something new. We'd never seen anybody do a really good 3D scrolling game with masking before – most of them are just static screens, generated one after the other – so we decided to do one which scrolls around like one big map."

And that's how Gauntlet III, originally intended to be a humble 2D maze game, was flipped on its side and got an extra dimension.

3D or not, it's still got all the bare necessities. "**Gauntlet** was a very simple game," claims Software Creations' MD, Richard Kay. "There was nothing to it really. Just pick up the joystick, fire, collect treasure and work your way round a maze. We're trying to keep it as simple as that. All we've done is changed the perspective."

The four original heroes of Atari Games' arcade classic and US Gold's two computer incarnations (three if you count the 8-bit **Gauntlet: The Deeper Dungeons**) are still alive and well. But this time the faithful foursome has company. Warrior, Elf, Wizard and Valkyrie are joined by Rockman, Lizardman, Iceman and a Lord Of The Sea, though memory limitations dictate that only two can take part at any one time.

As in the original, each of the eight has a personal weapon (bow, club, axe, fireball and so on) and is distinguished by individual character attributes. The elf is still nimble of foot, and the old wiz, despite being a bit slow in the legs department, is a dab hand with his wand.

Each of the eight levels plays out in one of the heroes' home environments (Forest, Mountain, Swamp, Volcano, Ice World, Lost Kingdom, Magic Kingdom and Undersea World) and has a few smaller mini-maps, in the form of buildings or tunnels, slotted into it.

Only a few monsters have been lifted from the original. "Ghosts were pretty much characteristic of the baddies in Gauntlet so those were the ones that we had to keep in. The rest are pretty much new." The revamped menagerie features such blood-curdling creations as sharks, juju men, mini-sorcerors, triffids and little green bulbous-nosed things which haven't got a name as yet.

Despite its links with the coin-operated original, Gauntlet III is a new game, something that you wouldn't immediately associate with the name Software Creations. In the four years since Richard Kay chucked in his job at Ocean and set up on his own, the company has become best known for its quality conversions: **LED Storm**, **Bionic Commandos**, **Bubble Bobble**, and **Ghouls 'n' Ghosts** among them.

It wasn't planned, it just happened that way. "Once you've got a reputation for doing something well you tend to be asked to do it again," Dave philosophises. That's not to say though that the Mancunianbased development team is a stranger to original games. **Black Lamp**, **Denarius** and **War Cars** are all on the company CV. Software Creations' ROM Development arm, called, enigmatically, Software Creations' Ltd, concentrates on 8-bit Nintendo development. The team's 3D adventure **Solstice** should be available here in the new year.

Solstice is flick-screen isometric 3D. Gauntlet's 3D scrolls and that, as ST impresario Bill Barna explains, is his Number One Problem. Though 16-bit ▶



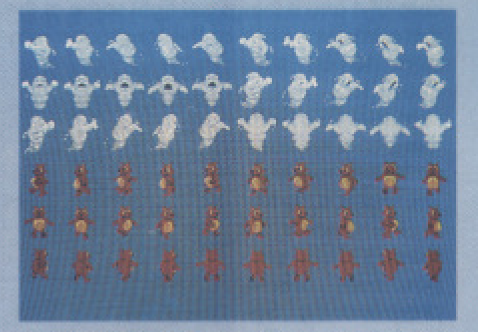
LEVEL ONE, THE FOREST, may look a peaceful pastoral scene but in reality it's a dangerous place. Man-eating triffids lurk around here and the magic mushrooms stun. So far this is the only world that's anywhere near complete – but once it's finished, much of the spade work will be over and the others should follow pretty quickly.



THE CAST... So far there are 40 different characters, a few based on those found in the original game, most of them new. One of Paul's major aims was to get away from Gauntlet's colours. "I wanted to keep most of the baddies green. I'd even have preferred the warrior to be a zulu just to get away from the whiteness of everything but in the end I was vetoed on that."



THE EIGHT MAIN sprites' actions (walking, firing, turning on the spot and in this case, blowing out fireballs) add up to 72 animation frames each. That may sound like a lot but the animation's still quite basic. Bear in mind that because there are eight directions every action only has four phases. That said, Paul does use a common cartoonist's trick to make it look more complicated: "because we're limited to memory, having to accommodate 72 sprites per character and as many baddies as we can fit in, it's easier to use one drawing twice." Instead of simply using frames one to four consecutively, the sequence runs 1-2-3-3-4-4. In effect you have six-phase animation with just four drawings.



THE INSPIRATION FOR Paul's animation frames comes from simple observation: "I know people don't really walk like that, but if they had to walk in four phases they probably would." Even so it's quite difficult to create eight different characters all the same size, all in the same phases of animation and from the same viewpoint. This cute little bear is one of the attempts that eventually got the boot. He was just too cute to stay in.

PROJECT
Gauntlet III

▶ development began on the ST, the Amiga port-over has already overtaken it because it has the benefit of a hardware scroll. "Most people tend to expect a lot more from the ST but really it's just a vamped-up Spectrum. In the end it's a compromise between how much memory you use and how fast things can move. Either you make do with simple graphics which take up a lot of memory or you have complicated graphics which still use up memory but you manage to take care of it. We've used complicated graphics but they're being moved all over the place all the time to conserve as much memory as possible."





One of the main irritations has been the sprite masking. "Every time a sprite moves behind an object it halves the speed of the sprite routine and slows the game down by a factor of two." Paul himself devised the masking algorithm and, along with the rest of the team, has managed to introduce many memory-saving devices.

GRAPHICS

THE VISUALS, developed using **Art Studio**, are the responsibility of Paul Salmon (mainly sprites) and Chris Collins (mainly backdrops). Paul in particular prefers going straight to the screen: "I'm a painter. I can draw, but it takes me a long time to get into it. The first half an hour is usually wasted and you've got no time for that when you're doing this kind of thing. It's also a lot easier to alter mistakes on screen and save the bits that you like." Like the ST version, Amiga Gauntlet uses 16 colours, though there is a full 32 colour introductory screen. "If we used five bit planes the game would slow down because it'd have to mask five bit-planes as well."

"We've tried to keep the speed up by arranging the sprites," explains Michael Delves. "Where there's some sprites masking they're usually balanced out by ordinary sprites." And so as not to deprive you of a crowd of creatures to kill, some rooms won't require any masking at all – they will simply be stuffed to the brim with bad guys. Twenty is the maximum to keep it running in four frames – "any more than that and it goes mad."

There's no need to have the background moving as fast as the characters either. "As in Gauntlet, the screen chases the player, but that's OK because you can't just run round anyway: there are always objects to collect and monsters to kill on the way."

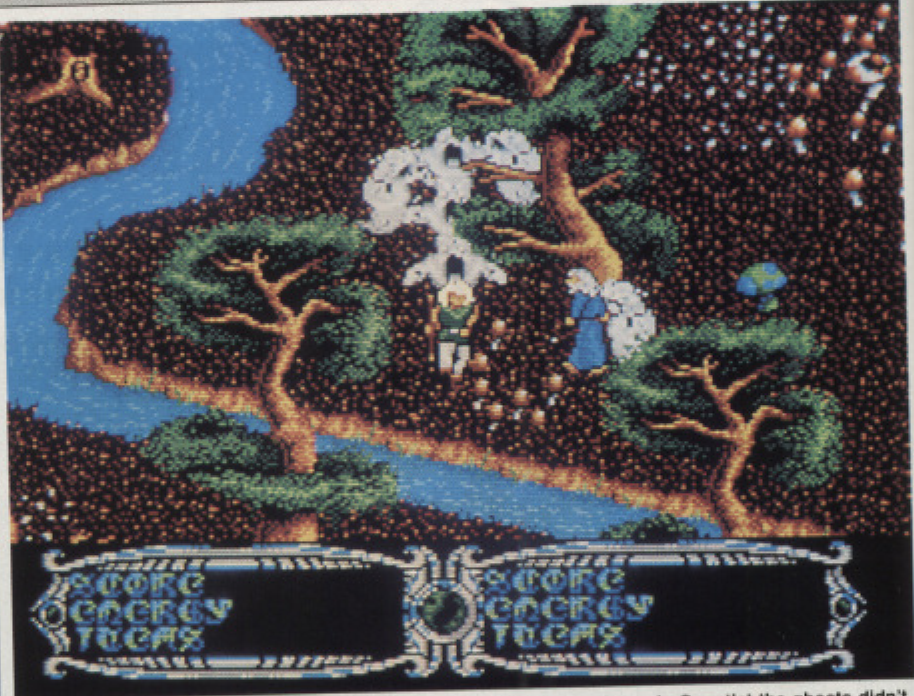
So far the boys have been astonished by the amount of graphics they have managed to squeeze in. Even so, a bit of pruning may be necessary before release date.

Keeping track of characters' items may prove to be just too heavy on memory. They already had to dispense with collectible potions (in Gauntlet III all magic works instantly) and if things get tight some of the more obscure parts of the landscape may have to be sacrificed too.

Meanwhile Software Creations' ambitions run high. The teams currently in the middle of moving into purpose-built offices, programming **Solar Jetman** for The Sales Curve, continuing the hush-hush ROM Development work and last, but not least, getting a receptionist. ■



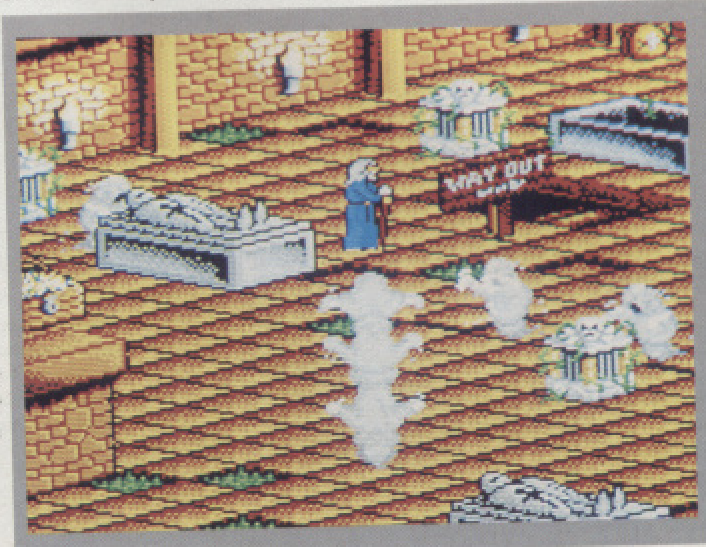
EACH OF THE EIGHT levels is being worked out on paper first, then transferred into the all-singing, all-dancing Gauntlet 3D map editor. In planning, certain conventions have to be followed because of the 3D. For example, walls and junctions can't be positioned too close together because of masking problems. The map editor allows heights and other basic to be specified and includes a mask generator to define the 3D. When the user puts objects on the map the program detects where a base is and how high it is. Now the player can walk around and behind it.



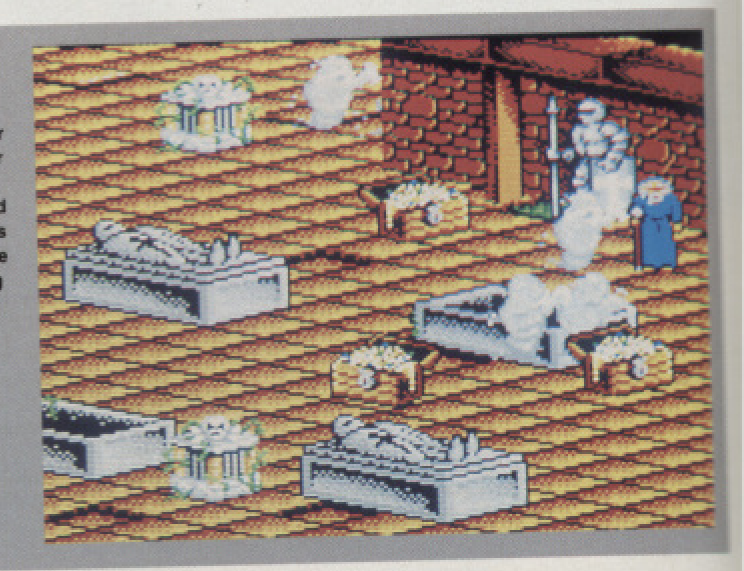
THE USE OF THE third dimension throws up its own peculiar problems. In Gauntlet the ghosts didn't actually move around walls – they simply waited behind them until they got shot. In 3D this lack of intelligence means that they are continuously getting trapped behind trees and vegetation as the screen scrolls around. Exactly how this is going to be countered hasn't yet been decided – "One way would be to give them artificial intelligence and make them run round after you but that would be changing the game." This won't be a problem with the newer adversaries who will hopefully be endowed with different degrees of cleverness.



WITNESS TO ANOTHER memory-saving drive, the crypt (one of Level One's mini-sections) uses the same graphics as the church but in different combinations. The trick here is that it's almost impossible to tell the difference between generators which look like piles of bones and genuine piles of bones. Take a long, loving look, for memory problems may result in the crypt being axed.



ISOMETRIC 3D ALLOWS scope for more graphical complexity and one or two puzzles. Plans for Level One's chapel include booby-trapped treasure, false potions and an obscure puzzle which has something to do with a well, a rope and a key...



Man And Superman

Is it a bird? Is it a plane? No! It's Turrican. And he's back, harder than ever before. Kati Hamza dug up gold at the end of the rainbow.

PROJECT
Turrican II: The Final Fight

PUBLISHER
Rainbow Arts

AUTHOR
Manfred Trenz (Design)
Andreas Escher (Graphics, Design)
Holger Schmidt (Amiga Programming, Design)
Thomas Engel (ST Programming)
Julian Eggebrecht (Production, Design)
Chris Huelsbeck (Sound)

INITIATED
May 1990

RELEASE

AMIGA
February 1991

ATARI ST
February 1991

IBM PC AND COMPATIBLES
N/A

WHEN IT COMES TO shoot 'em ups, **Turrican** is undoubtedly one of the best: massive Boss aliens, hundreds of enemy formations, slick parallax scrolling – the works. It was applauded on both sides of the North Sea, knackered hundreds of joysticks and left tearful fans screaming for more. Not ones to kick a good marketing opportunity below the belt, Rainbow Arts decided to program a sequel. Across the waves in Dusseldorf the boys are already right up to their ears in **Turrican II**.

But why call it Turrican? "Oh, I just picked it from the telephone book," explains design impresario Manfred Trenz. "There was this Italian name Turricano and I liked it. I always get titles that way: there's loads of good material out there, you don't have to bother making it up."

Turrican II consists of five worlds and 12 levels with impressive seven-layer parallax scrolling, an ultra-high alien count and a hugely detailed main sprite. But, amazingly, just like Turrican, the model from which all the other versions take their cue originated on the humble Commodore 64. So far it's been Manfred's main machine (he programmed both Turricans on it) though Turrican II looks fated to be his last 8-bit project. Says Manfred: "First I'm

TECHNOPORN

FRAME RATE
Amiga: 50Mhz
Atari ST: 25 Mhz

ANIMATION
The main sprite comprises over 60 animation frames.

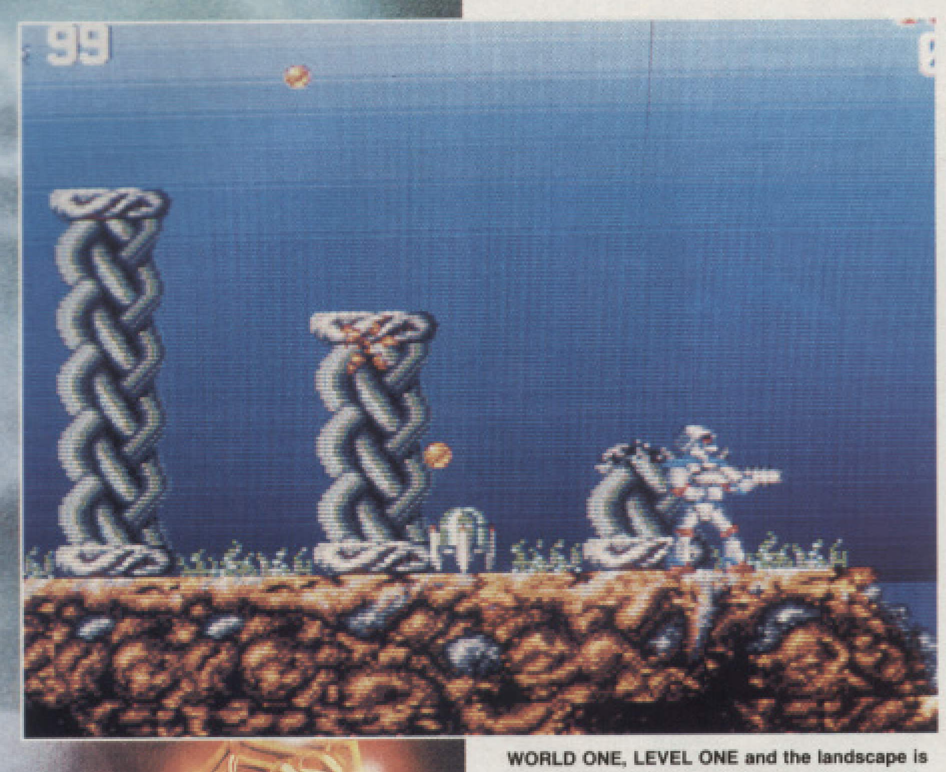
DATA
Because everyone at Rainbow Arts hates disk swapping it was part of the plan to fit everything on to one disk right from the start. The Amiga version features 1.2Mb of data – in compacted form. "If you were to de-crunch that it would come to 3Mb. We're not cheating, it's true. We wanted to do it so we went away, did a bit of research, came back and sorted it out."



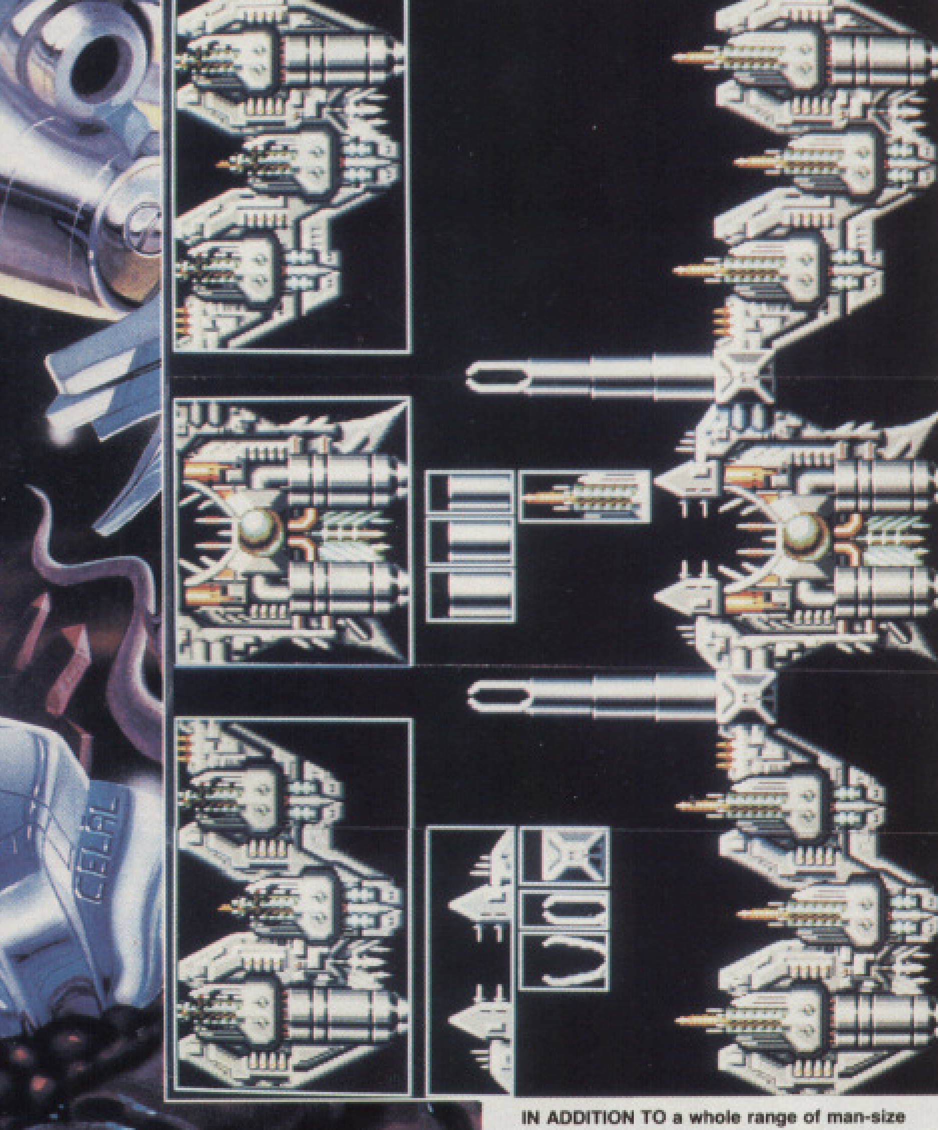
TOUGH, MEAN AND of distinctly Italian origin, Turrican's main sprite has 60 frames of animation just to walk and fire his gun. That's 14 for movement in both directions and 32 for directing the lightning flash. And there's more... Further frames show him jumping, falling and transforming into a gyroscope.

THE STORY SO FAR...

IT'S SIMPLE. Fresh from having laid the three-headed, moustache-twiddling villain Morgul to rest, Turrican is called upon save the brave, beleaguered planet Landorin. Weak and generally rather stupid, the Landorins are holed up deep inside the planet, surrounded by the wicked henchman of an evil machine and its tyranny-spreading satellite. They just have time to send out an SOS before they retire to their caves to cry. Luckily Turrican is out there, listening...



WORLD ONE, LEVEL ONE and the landscape is reminiscent of Turrican with one or two added twists. No longer does falling down a waterfall lead to instant death: if you are lucky you will probably find a foothold down there...



IN ADDITION TO a whole range of man-size metal creepy crawlies, mutating bombs and chain-mail dragons, Turrican II comes with 11 artificially intelligent Boss aliens designed to respond to your evasive actions and thwart them. They are cleverer than they were in the original and a lot harder to beat. This metal monstrosity is lifted straight from World Two, Level Two.

taking five weeks' holiday. After that I'll start on something for the Amiga or the ST."

Everything Turrican had, Turrican II has too – only bigger and better: "There are more aliens, better weapons, bigger playfields, more intelligent end-of-level monsters and more special effects," enthuses Manfred. Turrican's third world featured a vertically scrolling psuedo shoot 'em up section. Not to be outdone, the corresponding level in Turrican II has our pistol-packing hero actually leaping into a space ship and blasting seven shades of xenoplasm out of wave after wave of alien attack.

It all fits in with Manfred's theories on what a good shoot 'em up is all about: he has done his best to produce exactly the kind of game he'd want to play. "It's got to have loads of spectacular aliens." And the bigger the bad guys, the sexier the guns.

Turrican's already impressive arsenal has been massively overhauled and improved – Manfred has kept the best of the original and augmented it. Standard weapons (laser, multiple shot and beam weapon) now come in four (rather than two) different sizes, and instead of mines Turrican now has bounce shot. The ultimate defensive weapon is still to transform yourself into a lethal metal gyroscope capable of mowing down everything in its path, though this time around it has even got the potential to lay little bombs. Manfred's piece de resistance however, is a totally new hardware addition partially inspired by the Lotus Blossom weapon at the end of **The Last Starfighter**: a massive spinning gyroscope which fills the screen with an extravaganza of bullets, energy beams and spray shot. THE MegaWeapon.

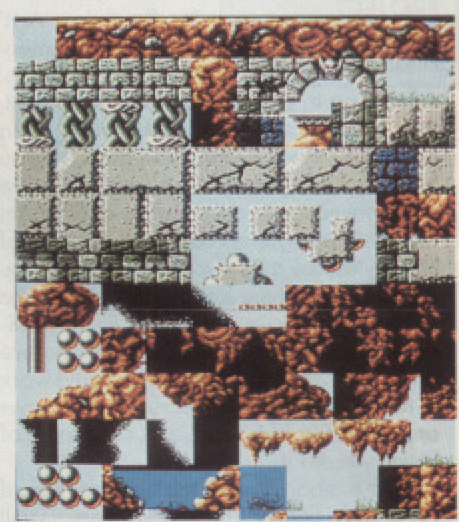
In terms of screens Turrican II isn't any bigger than Turrican, but Manfred insists that he's managed to cram in more than ever before. The landscape is more complex, there are more hidden chambers, speed-up stages, and what he enigmatically describes as "lots of very new features, some of which you may never have seen before." When pressed on exactly what these are he remains tight-lipped – "They're secret".

Some of the ideas for Turrican II's improvements were already kicking around when Turrican was under construction. "There were a lot of ideas which I just couldn't fit into the original because of the time factor. Since then I've picked out what I thought was good in Turrican and what I thought needed to be improved."

When the original was released players responded in droves. Most demanded a sequel, a lot were willing to give critical advice. Manfred has tried to include the best of their ideas though some of the features they wanted were just too hard to realise. "So many people wanted so many different things I couldn't please them all. In the end I just did the best I could."

The best is almost all new code sweated over by Amiga programmer Holger Schmidt, veteran **Denaris**, **R-Type** and **Masterblazer** programmer as well as author of lots of in-house tools for the Amiga. "All we really kept were the scrolling routines. Everything else was optimised and rewritten because we needed more processing time for the sprites and animation."

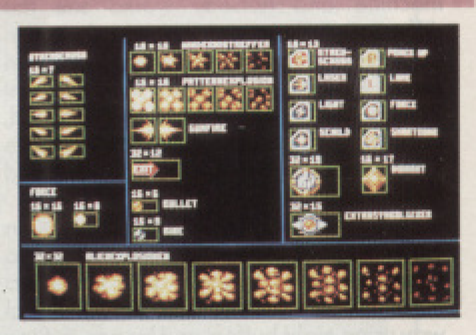
Programming is aided and abetted by ▶



LEVEL DESIGNS are mainly chiselled out by Manfred in conjunction with Julian, artist Andreas, and Holger. Manfred implements them first on the C64 using sprite, level and alien editors and then hands the raw data files to Holger to be processed. "After that if we want to change anything on 16-bit we change it in raw code. We're a bit lazy so we never got round to writing our own editors." Sometimes Holger wishes he had: because they wanted to exploit the Amiga's potential to the full there are several features which were altered exclusively for the machine.

GRAPHICS

BOTH AMIGA AND ATARI ST versions use 16 colours, though by clever manipulating and some rustling about in Rainbow Arts' bottomless bag of programming tricks, artist Andreas Escher has managed to bump that up to around 120 on the Amiga. "It's written in 16-colour mode," explains Julian Eggebrecht, "because 32-colour mode would use up far too much memory. There'd be too much processing time to run it at 50 frames as well. Anyway, we weren't going primarily for presentation. From the start what we were aiming for was excellent gameplay, so when it came to choosing between 50 frames, parallax, animation and 32 colours, it was the colours that had the lowest priority."



PICKUPS MAKE metal-crunching easier. Revealed by head-butting invisible blocks or shooting pods obligingly airlifted in, you can turn your basic bullet-belching weapon into something in an all together different class. The more power-ups you get the greater your potential to maim – most weapons come in four different strengths and are aided and abetted by handy items such as laser beams, smart bombs and shields. Note the variety of satisfying explosive effects.

PROJECT
Turrican II: The Final Fight

▶ Rainbow Arts' own development system – **Pegasus**. According to Producer Julian Eggebrecht, the trickiest aspect so far has been perfecting the scrolling. "On the C64 you have character mould which means you've got more scope to do a variety of different things. Action games consist of patterns of little bytes like a jigsaw and on 16-bit you waste a lot of time just by building up the screen. Hardly anyone has tried multi-directional scrolling in 50 frames before and at first we didn't think that it would work – most action adventures run in 25 frames or even 17 – but eventually, using a lot of tricks, we did it."

With this bag of tricks the team has aimed for arcade quality. The finished version will feature two Megabytes of graphics, 1500 screens and 10 speech samples. There are also a couple of elaborate **X-Out**-style graphic sequences planned for the beginning and end of the adventure. "It's part of what makes a good shoot 'em up because it sets the atmosphere for the whole game," Manfred reveals.

"What we didn't want to do however," explains Julian, "is sacrifice presentation to playability. For example we had lots of parallax on every level but on World Two there were so many aliens as well it was slowing the game's speed down to 25Mhz. So we decided to keep the parallax on Worlds One and Three and just simplify it on World Two in the interests of playability."

Manfred is modest about it all: "I've never done anything as complicated before but I think you could put Turrican II in an arcade machine and nobody would see the difference." He means the Amiga version but if everything goes to plan the ST version should be just as impressive. It only runs at 25Mhz but should feature all the sound, parallax and speech samples. How have they managed it? "Oh, we just went and found someone really clever."

That someone is Thomas Engel, as Julian explains: "He's managed it not via tricks to hardware scroll because that takes too much memory. Instead it scrolls the normal way using eight buffers and by pre-shifting all the enemies in memory. He's also got a few more tricks up his sleeve but we're not prepared to reveal those."

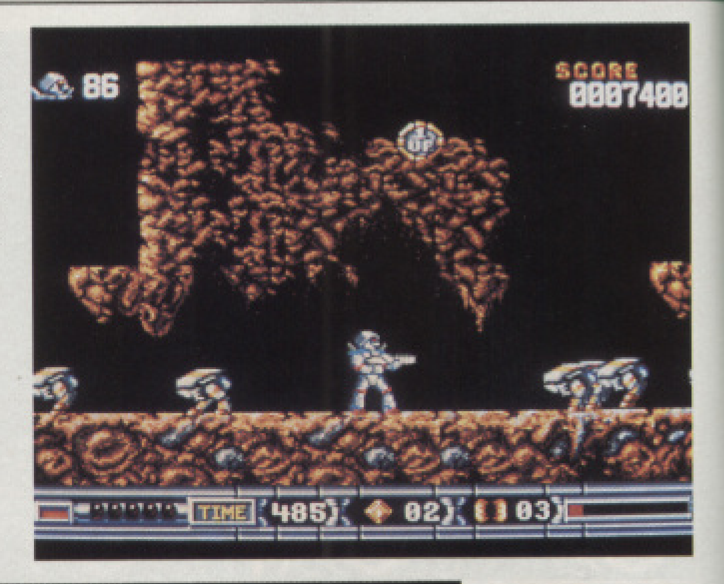
What of the future? It looks like Holger, who's always complaining about the Amiga's limitations, may be headed for consoles, specifically the PC Engine and the Sega MegaDrive. It's an ambition that Manfred shares though his first task is to spend six months really getting to grips with the Amiga before embarking on his first project, which is already scheduled to feature 32 colours and run at 50Mhz. "Whatever it is, I'm staying faithful to action games because that's basically what I like to play." ■

SOUND

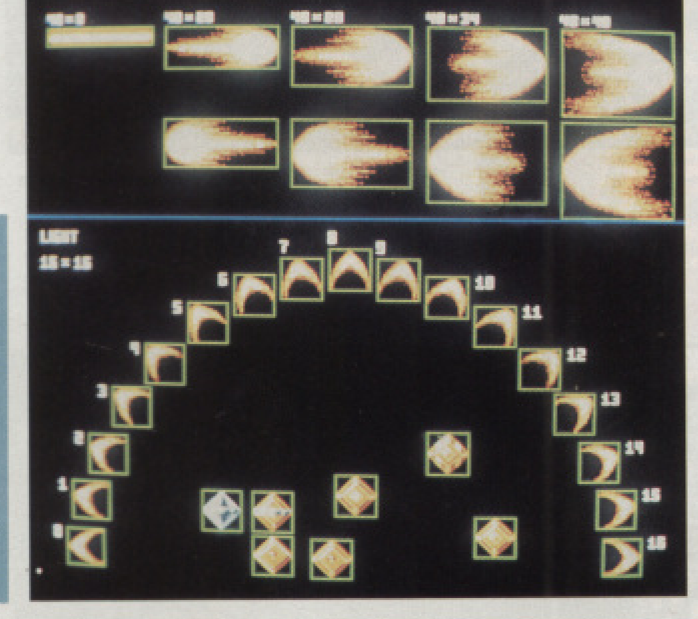
TURRICAN II features simultaneous four channel music and sound effects – there's even a clipped Germanic speech sample to identify every pickup you select. It's all in the capable hands of veteran Rainbow Arts man Chris Huelsbeck and his specially developed in-house utility **TFMX**. "TFMX's biggest advantage is that it doesn't just enable you to use sampled sounds, it allows you to modify them like a synthesiser. So from one single sound you can create, say, 100."

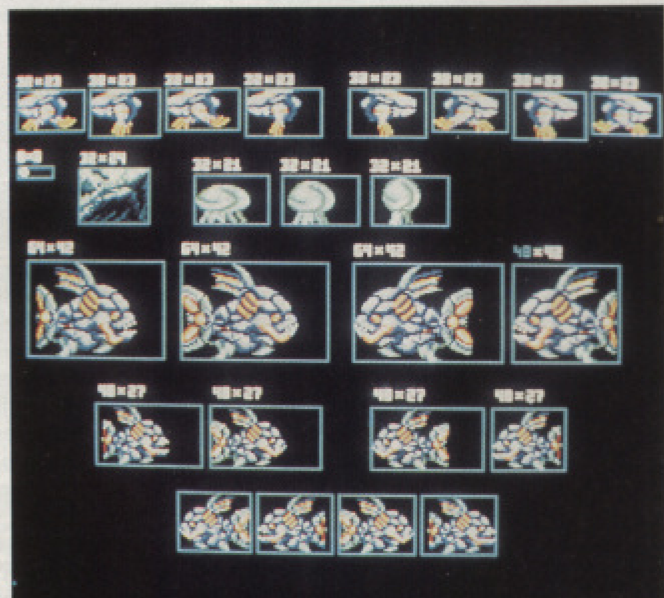


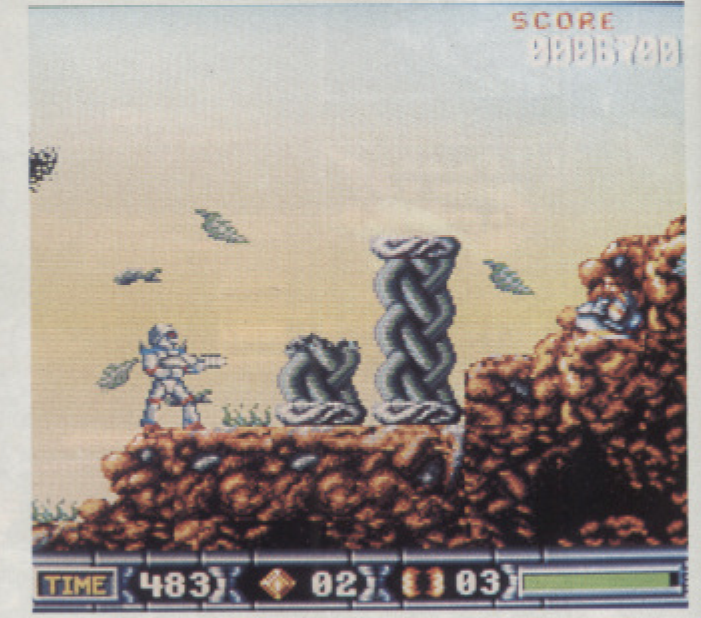
THIS GUN-TOTING GIANT pounding the floor at the end of the first level is no piece of cake. Not only does he leap about causing lethal pieces of the cavern roof to fall and pierce open your skull, his gun is cleverly placed to deflect your all-purpose lightning Masterflash.



REMEMBER THESE little metal armadillos? Like everything else, the second time around they have been improved. In emergencies an agile warrior can balance safely on their backs.


A HARD MAN NEEDS hard weapons. There are now four different grades of laser (top) and the continuous lightning weapon now comes with a wave effect in 16 directions (bottom): at full blast it's as high as the screen.


LIKE Z-OUT, Turrican II has its undersea level complete with gulping fish and quivering jellyfish. Other world themes include high-technology and a huge engineering structure full of hundreds of moving parts.



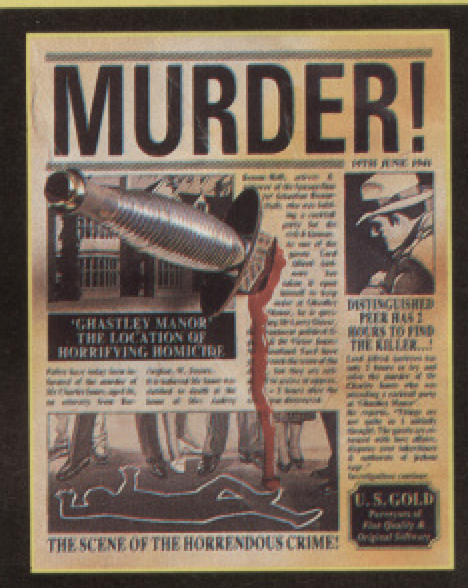


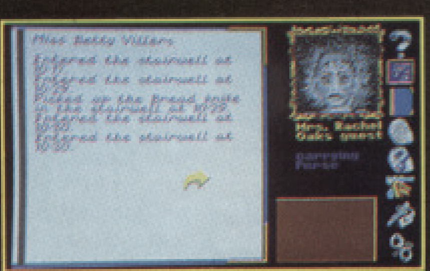

THE MEN BEHIND the magic – Turrican II's development team. From left to right: Andreas Escher, Julian Eggebrecht, Holger Schmidt, Manfred Trenz, Chris Huelsbeck, and Thomas Engel.

GOLD IN

The city's alive, an electronic jungle, a million windows dance with the projected patterns of multi-coloured imagery, the corridors of power echo with the sound of digitalised technology as countless...



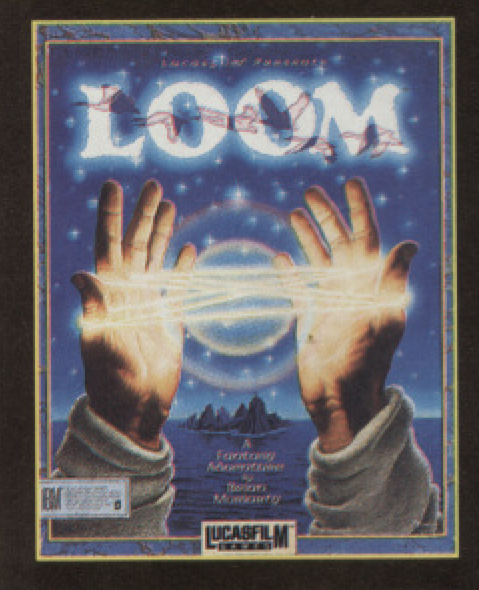




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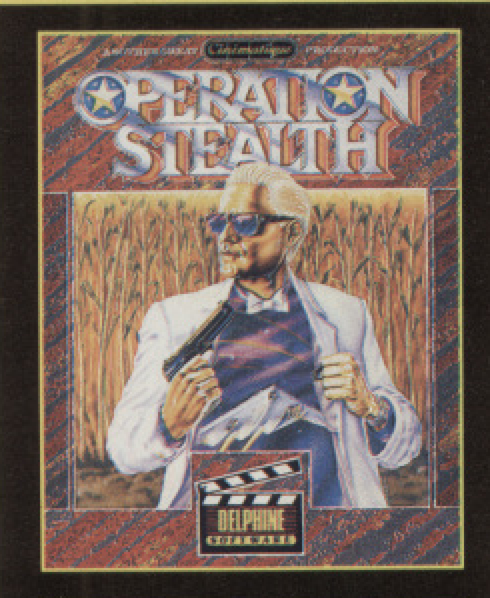




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- *PC version features 256 colours (VGA).*
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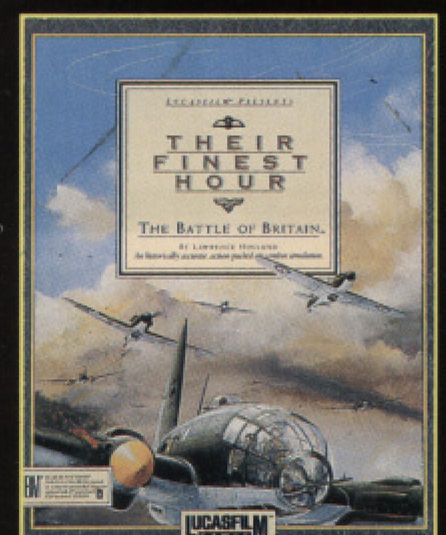
Contact Danielle Woodyatt at US Gold for further information on our extensive range of high quality PC software titles.

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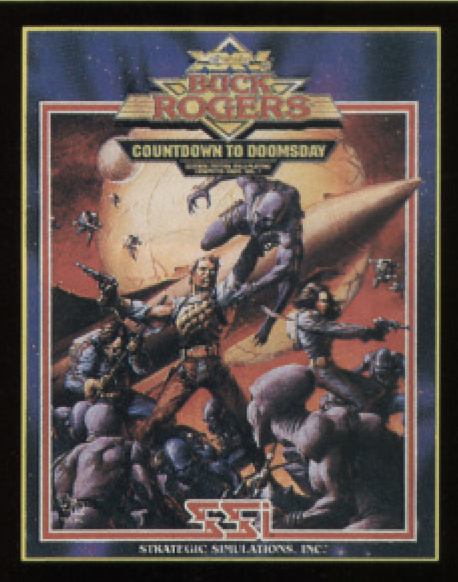




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Screen shots are only intended to be illustrative of the game play and not the screen graphics which vary considerably between different formats in quality and appearance and are subject to the computers specifications.

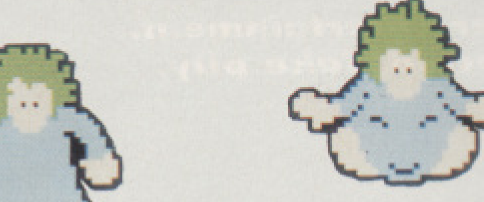
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LEMMINGS
DMA Design
And Psygnosis

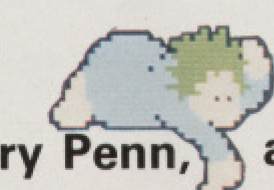
AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	88%
SOUND	93%
PLAYABILITY	97%
VALUE	94%
OVERALL	**96%**

ATARI ST	
PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES	
PRICE	£24.99
OUT	Now







Laurence Scotford, Gary Penn, and Kati Hamza

UNDER THE MAGNIFYING GLASS

WHOEVER SAID Lemmings had 'To Let' for brains obviously hadn't looked close enough. As this exclusive 'Under The Magnifying Glass' picture shows, Lemmings have a thoughtful side to their personality.



BEFORE YOU GET to tackle a landscape a small overview of it is given. Additional handy facts provided include the quantity of Lemming stock, the percentage to be saved, and the minimum rate the little buggers are released into the world in question. You can increase the release rate during play, but it's not such a good idea to have too many Lemmings wandering around too soon.

SMALL, FURRY AND STUPID. That's your average lemming for you. But these Lemmings aren't-furry. These are Lemmings with a capital 'L'.

Lemmings with a big 'L' behave pretty much like yer actual real life cute 'n' cuddly creature. Their purpose in life is uncertain, although it seems as though they derive great pleasure from wandering around aimlessly, without a care or thought about their surroundings.

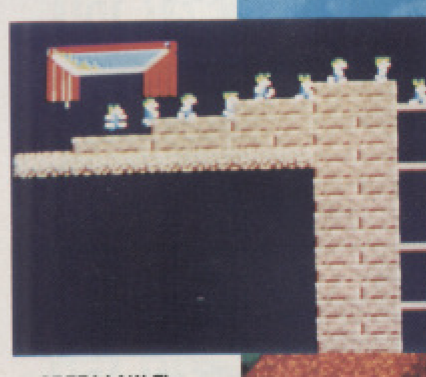
But now Lemmings have the opportunity to show the world what they are really made of (quite literally when they happen to miss their footing above a hard surface).

The fact of the matter is, once these little fellas get it in their heads to go on a walkabout, they do just that and they don't stop – no matter what's in the way. Trouble is, there usually is something in the way, and it's often deadly. Fortunately Lemmings are not completely useless, for they can perform quite clever tasks when pushed. And that's where you come in.

The trick is to ensure that the Lemmings in your care get home safely. And the most grown up way to do that is by giving individual Lemmings specific tasks to perform. But this isn't easy when the little bleeders simply refuse to stand still. Worse still, there are only so many jobs to go round.

Ultimately, one or two of the cute rodents have to be sacrificed in the cause of Lemmingkind, but you can't afford to be too blasé about sending the diddy dorks to their doom. If a high enough percentage of them don't make it back it's curtains for you as a Lemming minder, leaving the clever people to reap the rewards of the bonus points on offer.

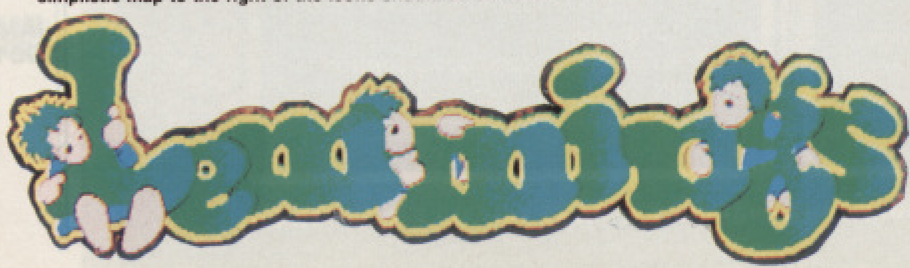
There are 100 'situations' to resolve in **Lemmings**, and though initial impressions may lead you to think otherwise, the solutions are all e-lemming-entary.



CREEAAAK! The doors from another dimension open up and slowly but surely the Lemmings drop out and immediately start walking. Be quick with your mouse movements and save the day!



SEE THAT PANEL at the bottom of the picture. The one with all the icons. Those are what are used to affect the Lemmings and their surroundings. Apart from the eight jobs, there are icons for increasing and decreasing the release rate, pausing play (which gives you breathing space to scroll around a bit and assess the situation), and causing all Lemmings to self-destruct. The function of the simplistic map to the right of the icons should be obvious.

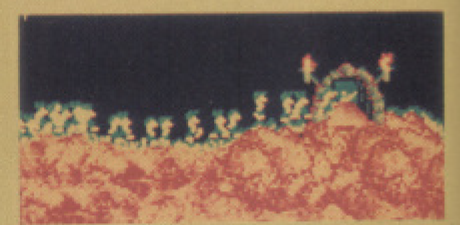


LABOUR FOR LEMMINGS

NINE THINGS that lemmings are exceptionally good at – apart from dying that is.

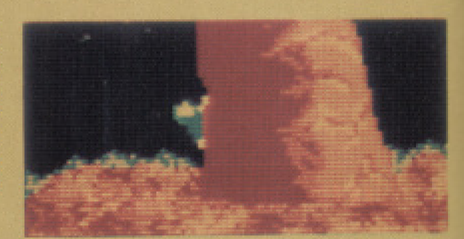
WALKING

Walking is what lemmings do when they aren't doing anything else. They are fairly unimaginative about it though – they walk in one direction, until they hit something and turn around, or stride into something deadly.



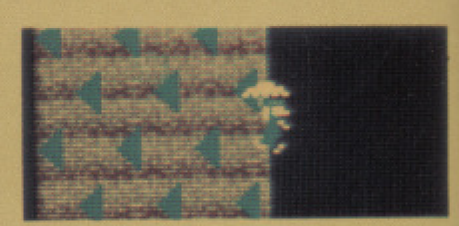
CLIMBING

One way of getting past solid objects is to go over the top of them. These little chaps just dig their claws in and haul themselves up even the sheerest of faces. Then there's getting down the other side. Lemmings can't climb downwards so it's a good job they are more than capable of...



FLOATING

Although the little darlings can fall short distances without hurting themselves, long drops are a sure way of making Lemming Jam. So make sure they are equipped with sky-diving gear first!



Lemmings

mza went walkabout with what looks set to become the most talked-about form of computer entertainment ever.



KABOOM! WADAJAKATOOM! KRAAATATAT CHAKAKOOOM! Haha! Lemmings destruction on a grand scale. Losers and complete bastards can always use the Apocalypse option and blow them all to Kingdom Come. There won't be a dry eye in the house as the tiny fragments of Lemming fill the screen.

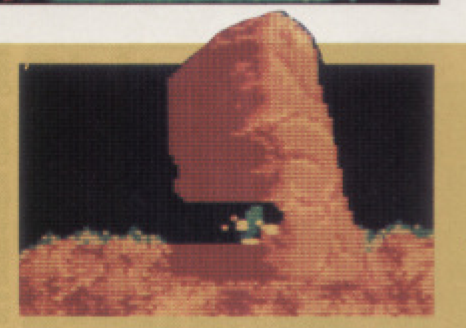
MUSIQUE NON-STOP

THE MUSIC IN Lemmings is brilliant. It's the sort of music you'd hear in McDonalds or Argos, and the list of tunes reads like a K-Tel album not available in the shops... **The Can Can, How Much Is That Doggy In The Window, 10 Green Bottles, She'll Be Coming Round The Mountain When She Comes...**

"I'd always wanted to use lots of silly tunes," David Jones reveals. "We originally had a nice selection of '60's type music, like **Raindrops Keep Fallin' On My Head,** and stuff like the **Mission Impossible** and **A-Team** themes, but there would have been copyright problems, which is the last thing we wanted. So, we decided to use some well-known jingles instead."

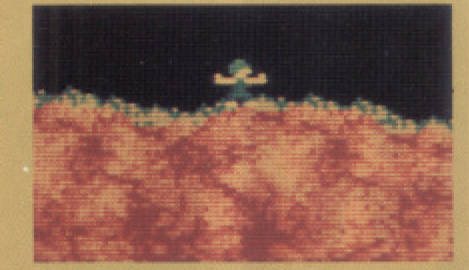
BASHING

Or Horizontal Digging. The sharp claws of the Lemming are well adapted to burrowing. This remarkable creature, when faced with apparently impassable objects, unsheathes its natural digging tools and tunnels through all but the hardest bedrock. This fascinating sight is surely one of the most endearing and inspiring demonstrations of the beauty of Lemming life on Earth.



BLOCKING

As we all know, Lemmings just can't ignore the lure of a cliff edge and are quite happy to go dropping to their doom given half a chance. So it's useful to enlist one or two strong willed individuals to act as lemming end-stops and prevent their fellows from taking the plunge. Unfortunately the only way to remove Blockers is to exploit their capacity for...

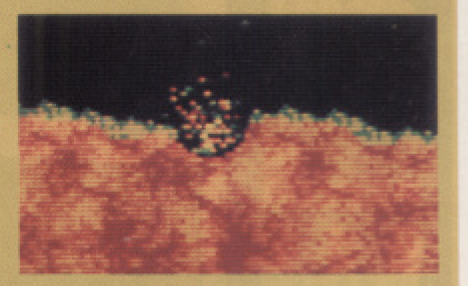


MINING

Or Diagonal Digging. Yes, not only can Lemmings dig through objects they can also tunnel under them. The only problem is, their single-mindedness still gets in the way. They haven't quite learned how to tunnel back up again.

EXPLODING

There are times when sacrifices have to made in the name of the greater good. How do you get rid of unwanted Lemmings? No, you don't put them into care... you blow them up. Once given the command to self-destruct a Bomber counts down from five to zero before exploding in a shower of Lemming bits and taking a bite sized chunk out of the landscape at the same time.

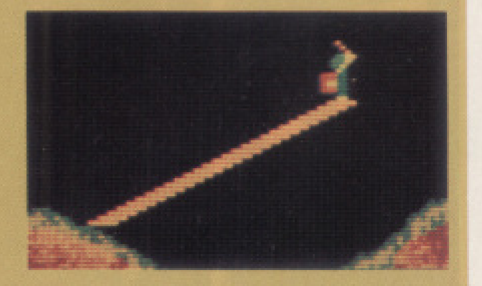


DIGGING

Or Vertical Digging.
Lemmings like to do two things,
They both begin with 'D'.
They like to Dig down in the Earth,
And Dive into the sea!

BUILDING

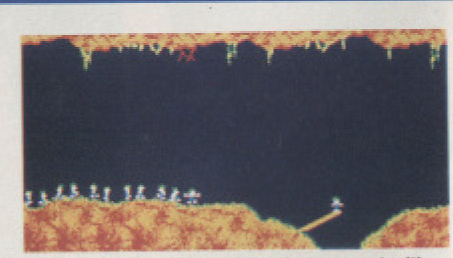
This form of higher engineering is something that Lemmings are just getting to grips with. They have learned how to stack bricks upwards, but not back down again. Unfortunately they can only carry 12 bricks at a time, and when they use those up they try their new construction out for size, ready or not.



LEVEL BEST

The best way to explain Lemmings' problem-solving aspect is to show you how to complete a few levels. We chose the five provided on Psygnosis' playable preview disk which is currently doing the rounds, so as not to give too much away. That said, these levels do appear in the finished product...

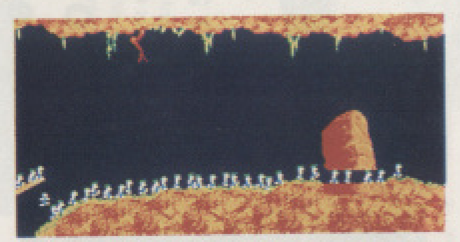
"LET'S GO!" the Lemmings cry. With the clock ticking down from four minutes, the trapdoor opens and the Lemmings drop through, one by one. Now all you have to do is get the Lemmings from one end of the landscape to the other. Easy. You let them out and the silly sods walk off the cliff and die.



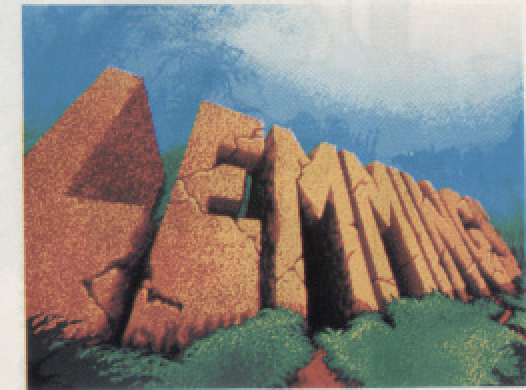
NO THEY DON'T. You bridge that gap not with a Cadbury's Snack but by building a bridge. Trouble is, the rest of the Lemmings follow the Builder – and end up falling down the gap again. The trick is simple: give the Lemming immediately behind the Builder the suicidal task of blocking the other Lemmings' progress while the bridge is built. But what happens when the Builder has laid its 12 blocks? It shrugs its shoulders and walks to its doom – unless you get it to start building again as soon as it's finished.

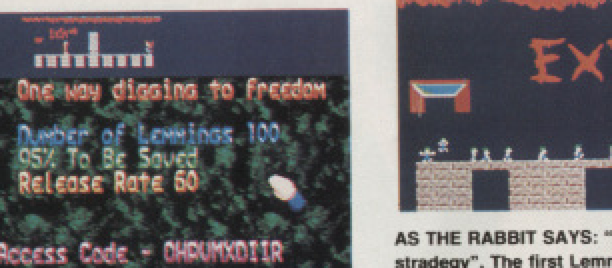


WITH THE 24-brick bridge built, the Builder starts walking again, only this time it falls onto solid ground. But hold on – there's a lump of rock ahead. If it hits that the Lemming's going to turn around... and walk back to the left and fall to its death. The solution is to make the Lemming a Basher. Now just watch it bash its way through the solid rock. Luckily the laws of gravity are different here, and the rock refuses to fall.



WITH A ROUTE opened straight to the exit you might as well bump up the release rate to get all the Lemmings out into the open. Now all you have to do is get the Blocker to explode (and just to tug your heart-strings to the point of snapping a Lemming cries "Oh no!" before it blows), thus releasing the rest of the tiny tossers and allowing them to make the trek to the exit. You did it, with only a single casualty necessary.

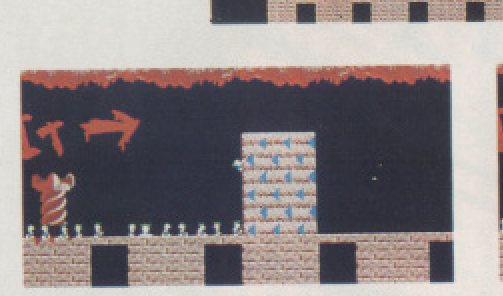




SEE THAT GREY BLOCK in the centre? The one with blue triangles pointing to the left. That's a special block. The arrows show that you can only excavate this block from right to left. But hold on – aren't the Lemmings being released from the left? You have four minutes starting from... NOW.



AS THE RABBIT SAYS: "This calls for a little stradegy". The first Lemming to be released should be made a Basher as soon as it reaches that funny spirally maroon block thing. That way, access is gained to the special block. However, don't forget that while the Basher's bashing, the other Lemmings are reaching the block, turning, and walking off to the left – straight into the welcoming arms of a never-ending chasm. Quick! Make the first Lemming to reach the edge a Blocker.



WITH THE BASHING over and the special block reached the time has come to make like Ivy – and climb. The Climber scales the block with consummate ease. But wait! Lemmings can't fall that far without being pulped. Make a Floater out of the cretinous creature and all will be well. But now it's down on the other side, how do we get it to turn around and dig through the one-way block to let its chums through to the exit?



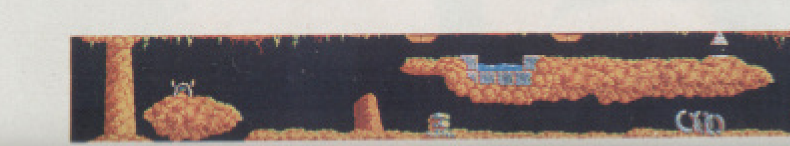
NO PROBLEM. We make it a Blocker and send over another Lemming in the same way as before. When the new Athlete lands on the other side of the block, it walks up to the Blocker and turns. As soon as it reaches the block, we get it to bash its way through. Now all we have to do is remove the Blocker thus...

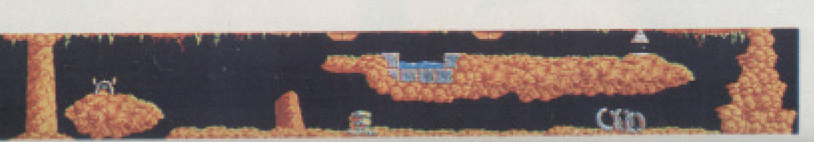


POP! Poor soul. It gave up its pitiful little life so that others may live.



NOW THE LEMMINGS can stroll on home. But just think, it could have all been so different. If that Blocker was stopped on one of those thin strips it would have left a deadly hole when it blew. My, aren't we big, hard, clever and grown up.







Access Code - LPUMXDGJIO
Press mouse button to continue

THANKS FOR THE WARNING, boys. Not only is there a pit of deadly acidic fluid bubbling away to the left, there's a mantrap lying in wait to the right – and beyond that there's a 10 ton weight! When you tire of watching the minuscule morons dissolve and get trapped, why not build a bridge over the mantrap and laugh your socks off as the tiny turds get mashed to a pulp by the 10 ton weight. Ha he ho. Guaranteed to get an 'Aaah' or nine from the girls, that.

Level 04 Bombooza!
Number of Lemmings 070
91% To Be Saved
Release Rate 80
Access Code - PUMXDOLKIX
Press mouse button to continue

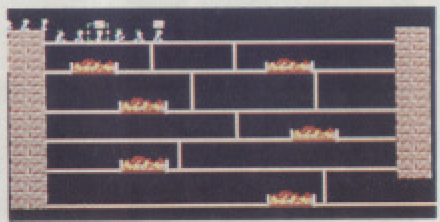
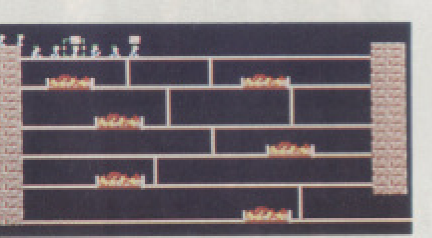
TWO MINUTES, boys and girls. That's all the time you have to sort out this mess. It's a small world, this one, with a very clear objective. All you have at your disposal are 14 Bombers. Timing is of the essence as you explode Lemmings to create holes through which the other can fall. But watch out for the flames! And don't forget: Lemming's don't like falling from great heights.

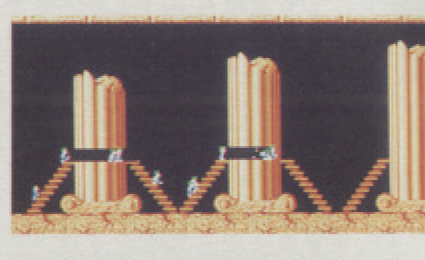
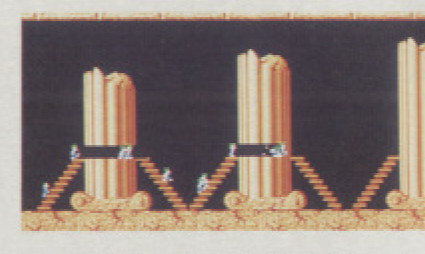
Level 05 If at first you don't succeed
Number of Lemmings 100
99% To Be Saved
Release Rate 40
Access Code - UMXDGHTLIQ
Press mouse button to continue

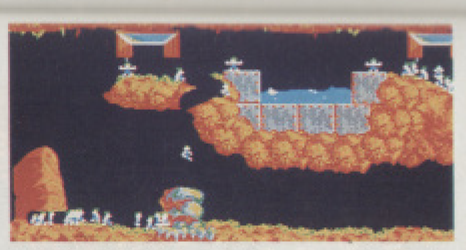
"OOH YES, this one's easy," reckons Jimmy Hill. And who are we to disagree? The biggest problem here is time. There's a lot of it – four minutes to be precise – but the task ahead is time-consuming. Obviously the lads have to go up the ladders and through the columns. But there are only two potential Bashers available, and you can't afford to dispose of more than one Lemming. Looks like you have a big job on your hands. Actually, there is an easier way of doing this. But we aren't going to tell you what it is yet.

BUT ENOUGH of these sadistic antics and back to the matter in hand. Let's stop the carnage. You only have five minutes to play with – and not very many spare Lemmings. Sensible placing of four Blockers prevents the Lemmings released from the two (count 'em) 'entrances' from topping themselves. Now get digging... Here the diagonal digging Miners are the Lemmings for the job, but you have to make sure they dig in the right direction. The excavation to the left is a two-part affair – what you have to remember is that Lemmings can only fall so far without dying. When the Miner hits the metallic surround of the acid pit, you have to persuade another Lemming to dig to the left, just like it has here. That way, when the Lemmings fall, they fall safely onto that lump of rock below. The tunneling Lemmings to the right will fall safely too, so don't worry about them for the mo.


SO, LET'S SEE. If we set the first Bomber to explode about here...

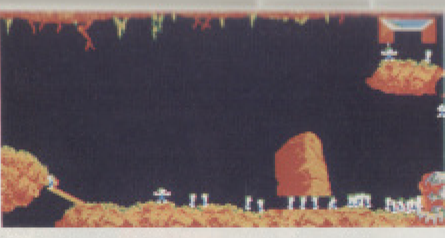


AND THE SECOND Bomber to explode about here (look, the first Bomber's gonna go any second)...



HAVING PASSED the first column with ease, a second Basher gets to work on the middle column. At this point it's wise to bump up the release rate a little bit – say, to 50.

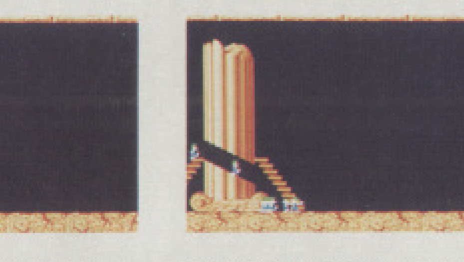

NOW ONE GROUP is in full flow, we get the first Lemming to make it to the orange rock to bash its way through.

POP! THE FIRST Bomber's blown, a couple of others have fallen through to the next platform, and the third Bomber's been activated.

NOW, HOW THE HECK do we get through this third column? A diagonal digger will do the trick. But hold on. When the Lemmings get to the other side, won't they get trapped under the last ladder? You betcha. The answer is simple. But in the meantime, let's take a potential Builder over the top of the column. See how he floats effortlessly down to earth.

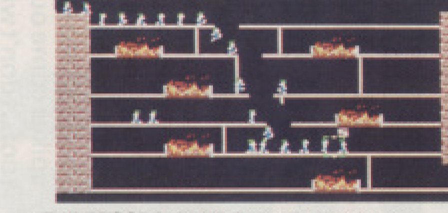

WITH THE LEMMINGS wandering to certain death to the left, it makes sound sense to build a bridge to the lump of rock on which the exit sits. Don't forget to block off the rest of the guys though.

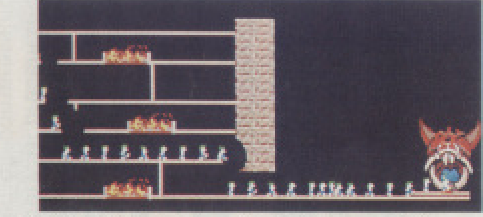
POP! THERE GOES the second Bomber, right on schedule. The third Bomber's fallen through to the third platform, and the fourth Bomber's been activated. So far so good.

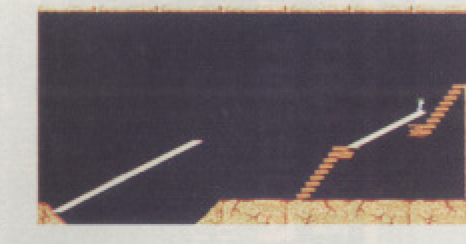

A DIAGONALLY-digging Miner cuts through the column. When it reaches the bottom of the ladder, we turn it into a Blocker. Why? Well, now we can explode the little prat with precision, thus creating a hole through which the other Lemmings can pass. To the right, the Builder gets to work on the bridge.

THE GAP HAS been successfully bridged so it's time to explode the Blocker and get the second party past its obstacle by means of a Basher. Now every Lemming's happy, as they make their way to the exit.


RIGHT, LET'S blow up the original four Blockers and finish this level...


THE TROOP is in full flow, with the fourth Bomber creating a perfectly-positioned hole in the fourth platform. Let's activate a fifth Bomber about... here.


THE FIFTH Bomber's quite literally popped his clogs, leaving a fifth and final hole. Hi ho, off the Lemmings go to the exit.


THE CHASM IS BRIDGED. But before we release the other chaps let's 'repair' that broken stairway to heaven. It would make sense to bump up the release rate to the max while this 'bridge' is being built. Now explode the Blocker beneath the stairs next to the third column to release the rest of the guys, and watch them stroll on home – with seconds to spare!

LEMMINGS
DMA Design And Psygnosis

LEMMINGS: THE UNTOLD TRUTH

THE ORIGINS OF Lemmings are very vague, but many leading gynecologists believe that Lemmings "have probably been around for quite a while." Only now are Lemmings standing up to be counted.

It's a widely believed fact among the scientific fraternity that one species of Lemming has actually evolved into more human-like form. One top Lemming expert who refused to be named threw up these quite startling observations.

James Bond author Ian Flemming's real name was in fact Ian Frank Lemming. It doesn't take a genius to see how easily a mistake was made.

Success for Jane Lemming was always on the cards, but it took a change of name and hairstyle to become a top television personality... better known as Jan Leeming.

"One day you'll be a big movie star," someone once told leading Hollywood heartthrob Jack Lemmon (real name Jack Lemming). And he is.

WILL THE REAL LEMMING PLEASE STAND UP

THE GENUINE LEMMING (small 'l') is a small rodent, closely related to the vole. This little beast is about three to six inches long and lives in the Arctic tundra. Not surprisingly it is well adapted to severe conditions. The lemming population undergoes a fluctuation in growth every three to four years (a characteristic of many small mammals of this ilk). This leads to a mass migration in which surplus lemmings in an over-populated area emigrate to find new land. If they reach the sea before they find a suitable area they simply continue headlong and drown.

THE ART OF RODENT DESIGN

DMA DESIGN is the team behind Lemmings. And they are . . .
Dave Jones (Programming)
Gary Timmons (Animation)
Scott Johnston (Graphics)
Brian Johnston (Music)

The story of Lemmings begins over a year and a half ago. DMA Design had wanted to do a game that was really playable, and were mulling over ideas. Then Gary Timmons created a **DPaint** animation that showed a gun on cliff and lots of little guys walking up and being blasted.

The team thought that if the player could control the little guys and get them to do lots of things at once to avoid mass mayhem they'd have a really playable game on their hands. "That's really what we're trying to do now – produce really playable games," says programmer David Jones.

The next six months was spent designing gameplay before any coding was done. The actual programming began in June this year, and because the concept had been very carefully planned it was blitzed very quickly.

The Lemming sprites are very small, but this was a very deliberate design feature. "We wanted to try and make the sprites as small as possible but still have nice animation," says David. "I think the fact that there are so many of them makes them appealing. They're all small and cute and so vulnerable."

The team had big debates about what to do with the two player mode. Should the players be controlling the same Lemmings? Finally it was decided to give each player different coloured Lemmings. To add to the interest, on some of the later screens it's essential that the players help each other part of the way before starting to delay each other.

Understandably, DMA Design is well chuffed with the finished product. Dave explains: "We wanted to keep it quite simple. Eight abilities is just about the right number. Only six of those take effect straight away and two don't. Lemmings has an instant appeal – anyone can get into it.

"What we've done is pitched all the levels for the above average player. How many Lemmings you rescue and how quickly you do it affects the grading – easy, medium and hard. All the levels are set at 'hard' – what we do is make them easier for anyone doing badly by giving them a few more of the skills to play with."

The possibility of a second Lemmings level disk depends on the original's success. "We'll see how it goes," says David. "If enough people start to consider themselves shit hot then we'll do some really tough ones. We have our own in-house levels, and most of those are extremely difficult. But we don't want to do a construction kit.

Still, Lemming lovers will be pleased to know that DMA is already working on **Lemmings II**. The sequel will have larger Lemmings to show off the animation a bit more.

AND STILL TO COME...

AS WE SAW IN Issue 24, DMA Design also has two other projects on the boil. **Walker** is destined to appear in January, and is currently being programmed. It's an impressive-looking shoot 'em up using advanced 3D bitmapped images, which DMA hopes will be the ultimate blaster.

Cutie Poo on the other hand is an interactive cartoon also due for release in February. At present DMA is looking at ways of compressing the huge number of animations involved.

Another project that DMA had been working on, **Gore** (see Issue 18), has had to be shelved indefinitely. The artist Tony Smith lives in Kent, and keeping the project going while communicating over that distance and working on other projects was a little too much to manage.

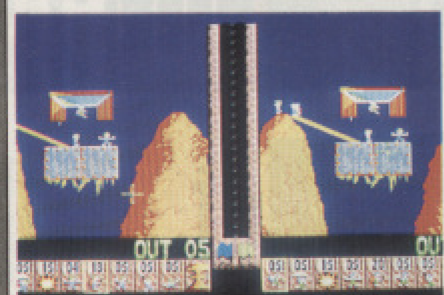
LEMMINGS QUESTIONS FOR YOUR MOTHER (WITH PROBABLE RESPONSES)

"Mummy, what's a group of Lemmings called?
"A pact. That's right, as in 'suicide pact'. No no no, that's a lie. But let me take this opportunity to tell you of many other unusual collective nouns. Like a bevy of quails... a charm of finches or, indeed, goldfish... an exultation of larks... a kindle of kittens... a mob of kangaroos... a murmuration of starlings... a plump of water fowl... an unkindness of ravens..."

"Mummy, where do Lemmings come from?
"Well, there aren't any Mummy Lemmings and Daddy Lemmings. Lemmings are special. Baby Lemmings are often found under Lemming bushes. Sometimes the Lemming Stork delivers them."

"Mummy, when a Lemming dies does it go to heaven like all good little girls?
"Don't be soft. They burn in hell – like distress flares."



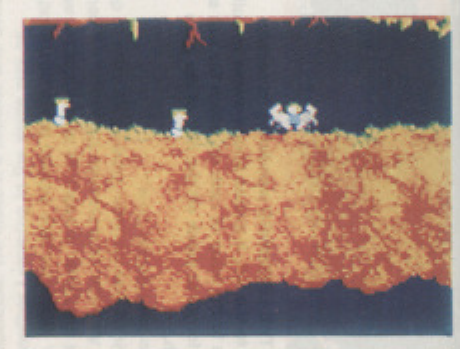


THE TWO PLAYER version of Lemmings is a real hoot. As you can see, the screen is split in two – both windows scrolling around independently of each other. One player looks after the green Lemmings, the other minds blue. Business is pretty much the same as usual, only there's more often than not plenty of interference with both parties on screen at once. You also get to keep any of the opposition's Lemmings you manage to entice into your abode.

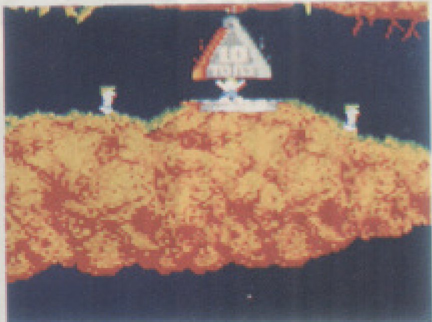
THE UNEXPECTED HITS YOU BETWEEN THE EYES

IT CERTAINLY DOES in Lemmings, as David Jones explains: "We've included a few surprise levels, but I'm not going to tell you what they are. Let's just say you'll come a cross one of them and you'll go 'Oh'."

Then there are the traps... "Every world has weird and wonderful traps – like those rope traps, where you step into them and get pulled up in the air. Erm... spikes come out of the ground, boulders fall from the roof... I don't want to give too many of them away. It'll spoil the surprise."



CRUNCH! A Lemming gets caught in a trap.



SQUELCH! Mashed Lemming courtesy of a 10 Ton Weight.



SPLAT! The best way to make Lemming Jam – let it fall too far.

A LEMMINGS may not look too impressive when static, but the visuals really are quite superb. The Lemmings' animation is delightful – it's hard to believe thatsomething so small can have so much character. Any attempt to imagine the bouncing green haircuts, quivering limbs and spectacular death spasms in time to London Bridge Is Falling Down is bound to fall short of the truth. Sound too is excellent, with an effective mix of speech ('Let's Go!' and 'Oh No!'), appropriate spot effects, and irritatingly memorable tunes. There's only one problem with Lemmings – it's too addictive by half. Don't play it if you have better things to do. You won't ever get round to doing them.



THIS ONE'S every bit as compulsive as its Amiga counterpart. It's approaching completion and should be released this coming January.



ONCE AGAIN, there are no major playability differences. Hercules, CGA, EGA, VGA and Tandy owners are all catered for, along with Roland and AdLib supporters.

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Simulcra

Graftgold's Steve Turner has some much-needed advice for anyone driven Simulcrazy.

"THERE ARE MANY different ways to tackle Simulcra. The tactics to choose depend on your skill and situation. To progress through the levels it's important to assess your priorities at any time from the following...

i) Locate and destroy the next power generator.

ii) Build up the SRV's capability.

iii) Seek extra lives.

iv) Kill the enemy.

v) Get a pod to update your restart position.

vi) Survive.

KNOW YOUR ENEMY

PARKED FLYING CRAFT
Try to destroy them before they take off.

THE MOTHERSHIP
Sooner or later you encounter the Mothership. It follows you, generating aggressors, and it can take many hits. The best way to deal with it is to ram it in the air. Make sure you have a few shields though.

MONOLITHS
These black blocks drain your shield energy very quickly. Approach them slowly so you are just in laser range and then shoot them. Remember where they are because stumbling on one is always fatal.

HOMING WEAPONS
Retreat as fast as possible and shoot at them. Most have limited range and can be outrun. Use the ECM if you have one. It's fun to have a 'crew' to control all the keyboard functions as steering with one hand is tricky.

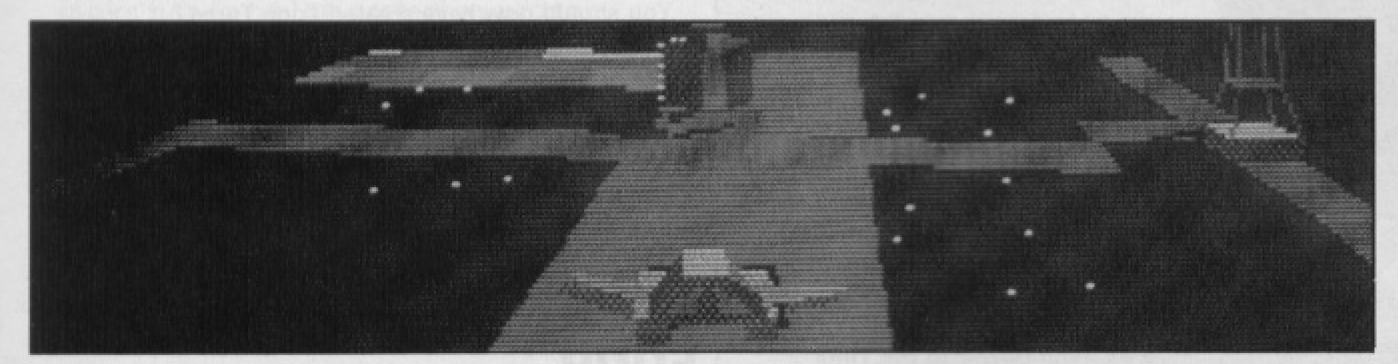
FRISBY DROIDS
These droids fire Frisby-like homing weapons at you. Try to approach Frisby Droids so you can deal with them one at a time. Also, try to shoot the droid rather than the weapons. If you miss, retreat, deal with the missiles, and then try another attack run.

STRONGPOINTS

When a power generator has been located, try to make a kill and pick up a pod. Now if you lose the craft you are restarted at that point. Make a few fly-pasts, taking potshots at all and sundry but trying to stay out of trouble. When a suitable landing site is found, take to the ground and systematically destroy the defences (which are usually heavy around a generator). It's essential to keep moving when attacking many opponents. The worst thing is to sit on the spot and try to zero in your weapon before the opposition does the same. You may beat one gun but four more may be targeting you. Drive toward the enemy as you aim. If you run out of space simply go backwards again. Repeat this until you get your shot on. Occasionally, and especially for the last generator, it's worth risking a suicidal head-on attack on a generator, firing a missile at point-blank range and flying through the debris.

BLITZKRIEG

Fast and furious attacks on the ground or in the air are fun. One of the favoured methods of finding a power generator is to storm along a power barrier at high speed from the previous barrier. Usually this leads to the next barrier. Learn to recognise the edge barriers. Barriers you can shut down never merge with the edge, and the edge has red pylons. It's best to fly along barriers that can be shut down as a power generator must be there somewhere. If you reach an edge, turn around and go the other way. It's worth flying behind a degenerating barrier and follow the sparks. This often leads you through the once-blocked path to the next area. Keep an eye on the barrier in case it turns towards you. Just be ready to steer away rapidly.



BEACHHEAD

Generally speaking, start off by cleaning up your initial surroundings by eliminating the enemy and picking up the pods to build up the SRV. Now hunt the power generators. On the way, cull a few aggressors and pick up the odd pod. If you leave a pod before it shrinks it becomes dormant, so you can return and use it later. Pick up all the pods until you have a TAD, then you will know the contents of each, allowing you to determine whether to risk a tricky pickup. Only use the pods you need.

FLYING

Learn to fly when a level is almost cleared. Practice a few emergency stops and starts, flying slowly at first and then at top speed. It's worth getting the knack because the feeling of flying through the enemy at maximum speed, dodging between towers and picking off easy targets is exhilarating. There is always just enough time to turn or stop if you come to a dead end, but you must act quickly. The enemy is outclassed when you fly, so they should present no problem. It's also far less dangerous – at least, until a few shields are lost. Then it's time for a safe landing and a rebuild of power.

RETREAT

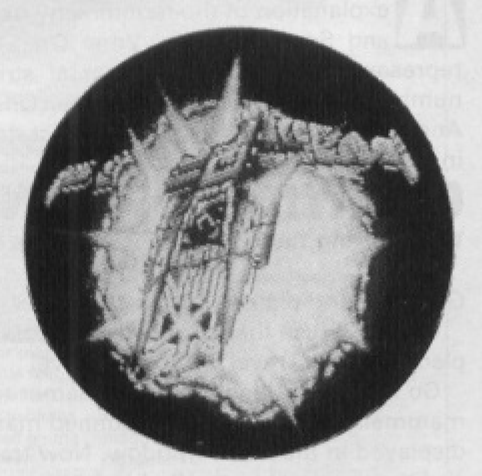
When shields are low your priority should switch to survival. Fly back to a hull or power pod you left behind, or seek easy kills until a power pod is given. Sometimes it pays to leave an area until you have missiles and a TAD. On the later levels you can be at a severe disadvantage without missiles as the enemy take several laser hits to kill.

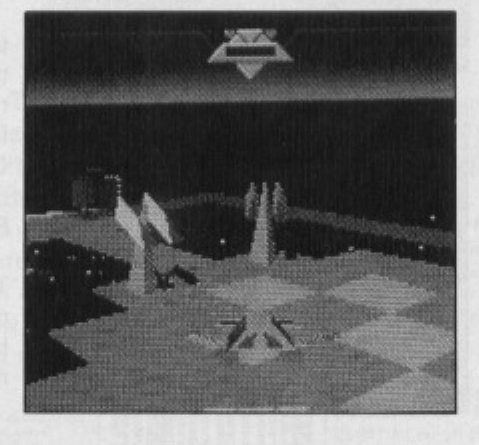
LIVES

To get to higher levels it's important to collect many lives on the early levels. When one power generator is left, have a scout round and pick up any lives or useful pods. There is at least one extra life on each level.

MAZES

The later levels usually require much backtracking, so it's useful to leave many aggressors as a supply of new parts. The maps displayed do not show every power line in the distance. Explore along power lines following the barrier around the maze and you eventually come to an exit or power generator. To get around, ignore the floor and travel in straight lines to keep your bearings. If you have no boost, skip on the void in the direction you wish to go. This is a fast method of travel but you have limited steering. Keep one hand near the take-off button and press it whenever you land on the ground. Follow barriers, skipping on the void rather than steering around the floor maze.





DOGFIGHTING

If you are attacked by airborne craft there are few useful tactics to employ. If they can out-turn you, land to improve your turn rate. If an enemy is approaching you from behind, try decelerating, but be careful to steer so the craft doesn't ram you. Usually it flies past into your sights. Learn which are the dangerous aerial attackers and deal with them quickly. Try leading attackers into minefields or towers. They have no ability to steer around things.

Time Machine

Having difficulty timing your travel? Here's Vivid Image Developments to tell you how to get back to the future, past, and present...

ALL YOU NEED TO KNOW before we begin is a brief explanation of the terminology used for the Zones and Screens within. Zone One, Screen Three is represented by 1.3 (the horizontal strip of screens is numbered from left to right, so Screen One is to the far left). And as fate would have it, you do in fact start by the geysers in 1.3...

CREATION OF ZONE TWO

Transporting the mammals to the cave in 1.5...

Go to 1.2 and place a Travel Pod there.

Go to 1.5 (use the Pterodactyl to cross the river) and place another Travel Pod by the cave.

Go back to 1.2 and use your Beamer to stun a mammal. Stand next to the stunned mammal so it is displayed in the 'Look' window. Now transport yourself and the mammal to the Pod in 1.5.

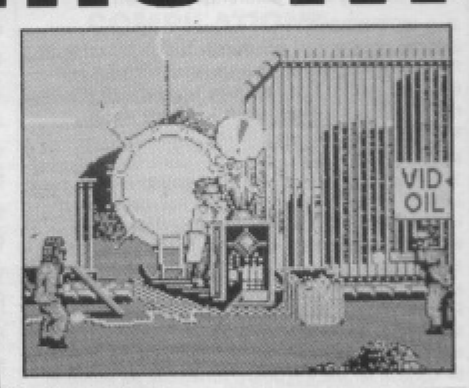
Repeat the above several times. You can have up to 16 mammals in the cave at a time. You may transport mammals even after you have created Zone Two.

Go to 1.3 and block the geysers.

You should now have created Zone Two.

THE CHEAT MODE

First, get a good enough score to access the high score table. Now enter DIZZY instead of your name. The next time you play you will have unlimited lives and access to all zones. Use the keys 'A' and 'S' to select screens in each zone.



REPAIRING THE TIME MACHINE

Recovering the crystal unit for the Time Machine...

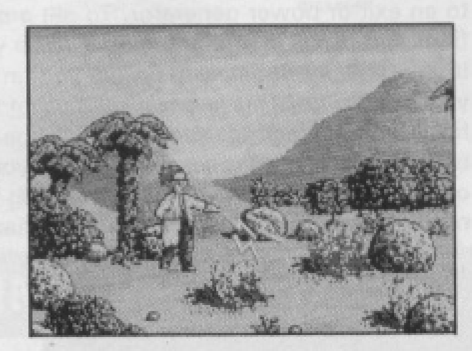
Kill a few terrorists in 5.5 and wait for a bomb. Transport this bomb to 1.1, next to the rock with the crystal in it. Ignite the bomb to dislodge the crystal from the rock. You won't be able to find the crystal in the swamp as it is too deep. Search for it in 2.1 instead. Place a Pod in front of the Time Machine and transport the crystal to it.

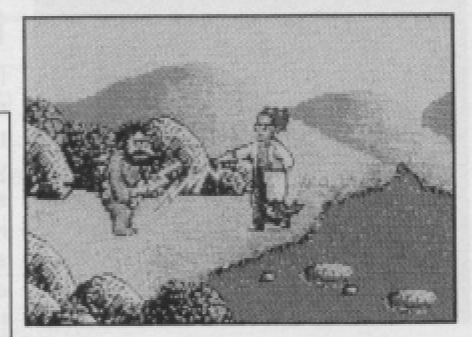
Switching power to the Time Machine...

There is a power switch on top of the building above the 'VID OIL' sign in 5.1. Use the Pterodactyl to land on top of the building. Use your Beamer on the switch to turn the power on and off.

Make sure you place the crystal in the Time Machine BEFORE you switch on the power.

Now all you have to do is get inside the Time Machine and perform a pick up at it.





CREATION OF ZONE THREE

Making a fire by the cave in 2.5 to keep the apemen warm (note that fire lasts longer in the green area)...

Place a Pod by the cave.

Go to 2.2, find some wood and transport it to 2.5.

Go to 2.1 and stand in the middle of the screen on the solid patch.

Go to 1.1 (change zones).

Transport the flame to 2.5 to ignite the wood (if the fire goes out, simply reignite the wood).

Unblock the geysers to warm up the planet. Note that the Yeti does not like the warm planet so it tries to block the geysers. You can feed it by transporting apples from 1.2 or fish from 3.4. This should keep it happy for a while.

You should now have created Zone Three.

Planting the seeds in 2.4 (this helps in later zones)...

Place a Pod on the river bank (in the green area by the existing plants).

Transport the apples from 1.2.

Repeat for both of the river banks.

CREATION OF ZONE FOUR

Transporting the round wheel from 3.2 to 3.5...

If you planted the seeds in 2.4 you should have trees in 3.4. You need to break the branches of the trees to form a bridge. You need the bridge to take the wheel across the river. The bridge is also needed in later zones.

Use the Pterodactyl in Zone One. As you cross the river, change zone at the appropriate place so that you drop on to the branches. Repeat for both of the branches. You can now take the wheel across the river to 3.5.

HINT: A quicker way of getting the wheel to 3.5 is to carry it to 3.3 and enter the hut. You reappear in the hut in 3.5. Now walk up to the square wheel and drop the round one.

CREATION OF ZONE FIVE

Destroying the Goliath...

Get a powder barrel from 4.5. To avoid the cannonball, stand in the middle of the screen in 3.5 and change to Zone Four.

Take the barrel to 4.4 and drop it as close as possible to the right-hand side of the bridge. Place a Pod near to the barrel and wait for the Goliath to get near to the right-hand edge of the bridge. Now transport the flame from 1.1 to the barrel to ignite it. This destroys the Goliath.

Revealing the oil's source...

Take another barrel from 4.5 to 4.1. Drop it next to the moving rock (the oil's source). Place a Pod close to the barrel and ignite it to dislodge the moving rock and reveal the oil's source.

You should now have created Zone Five.

• AMIGA 500, - 1000, AND - 2000, • ATARI ST AND ATARI STE, • IBM PC AND COMPATIBLES, •

• C.G.A., E.G.A., V.G.A., TANDY 16 COLOUR AND AD LIB CARD •

SO REAL YOU CAN SMELL THE SMOKE

THE No. 1 BEST SELLING BOOK HAS NOW TURNED INTO THE No. 1 BEST SELLING GAME

TEAM YANKEE IS THE DEFINITIVE ACTION SIMULATION OF MODERN TANK WARFARE.

"TEAM YANKEE ..... THE CRITIC'S CHOICE"

AMIGA FORMAT

- Team Yankee's a real challenge.
- A fascinating exercise in modern war.
- Team Yankee presents a game, in a sim's clothing, which when dealing with tanks has to be the perfect approach.

ACE

- The implementation of Team Yankee is superb.
- The blend of thought and reflexes required to play Team Yankee is exactly right.



Team Yankee is designed to test your leadership and tactical skills to the quick. You can display in either **"quadrant mode"** where all four platoons may be controlled at once **or** **Full-screen Mode** where the display homes in on just one platoon.

You have the flexibility to display either an overhead map view of the surrounding area, a simulated 3-d view of the battlefield, or a status screen showing the performance of all vehicles in a platoon. Irrespective of which screen mode you choose during battle, there is a constant column of information to the right of the screen.



To the right of the compasses are five icons which represent the various types of **weaponry** available to the unit.

- **MACHINE GUN** - which is always available to the player and has an 'infinite' number of rounds.
- **SMOKE** - a smoke grenade which allows enemy vision to be obscured.
- **HEAT** - a high explosive anti-tank round
- **SABOT** - an armor-piercing tungsten shell
- **TOW** - a high-range anti-tank missile

The major capability on the quadrant map screen is to alter the movement and formation of any platoon. The whole of the map may be viewed at once, or you may zoom into any portion of the battlefield using the icons to the right of the map.



M1 ABRAMS TANK

SMOKE DISCHARGES
7.62mm LOADERS MACHINE GUN
.50 CALIBER ANTI-AIRCRAFT MACHINE GUN
BORE-SIGHTING MIRROR
1500 HP GAS TURBINE ENGINE
105mm GUN

Crew: Four Main Gun Ammo: 55 Rounds
Armor: Chobham (steel, ceramics, plastic)
Combat Weight: 54.5 metric tons

ST FORMAT

- Hunting the Red Bear has never been so much fun! • You just won't be able to tear yourself away from Team Yankee.

AMIGA ACTION

- The tanks have been superbly animated, with great attention to detail!
- This has to be a must for anyone.....!

STRATEGY PLUS

- This is a game and a half! • The use of four screens in one is simply brilliant - at times its almost like playing on four computers at once. • I find it hard to fault this game - I quickly found myself hooked on a genre of game which previously held no interst.

Engine smoke This will prove very useful in confusing your enemy if you find yourself in a tight corner.

Rotation icon and compass display.

Infra red (or thermal) **imaging** This feature is very useful for identifying vehicles camouflaged on the edge of forests. Contary to popular belief the thermal image is green and not red.

Zoom. When this icon is accessed the central portion of the screen is magnified by a factor of 10.

Laser range finder. The range finder will lock on to a reflective target if the firing cursor is placed directly over the object.

Wide formation icon. This increases the spacing between vehicles in your platoon to 100 metres.

Narrow formation icon. This reduces the inter-vehicle spacing in your platoon to 50 metres.

Vee. a vee formation.

Echelon left - places your vehicles on a right to left diagonal relative to your direction.

Wedge - places your vehicles in a wedge formation.

Scroll icon: The four arrows underneath the ETA display allow you to scroll your map in any of the four directions.

Dead Stop icon. This red icon, causes your platoon to come to a dead halt when clicked.

In line - places your vehicles in a line abreast relative to your direction.

Echelon right - places your vehicles on a left to right diagonal relative to your direction.

Column - places your vehicles in a line ahead relative to your direction.



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STUN RUNNER
Tengen And Domark

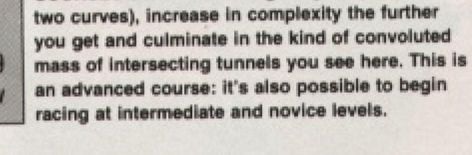
AMIGA	
PRICE	£24.99
OUT	Now
GRAPHICS	69%
SOUND	67%
PLAYABILITY	70%
VALUE	64%

OVERALL 66%

ATARI ST	
PRICE	£24.99
OUT	Now

IBM PC AND COMPATIBLES	
PRICE	£29.99
OUT	Now

STUN Runner



COURSES START OUT laughably simple (one or two curves), increase in complexity the further you get and culminate in the kind of convoluted mass of intersecting tunnels you see here. This is an advanced course: it's also possible to begin racing at intermediate and novice levels.

RUNNING OVER GREEN STARS saves lots of shooting later. Collect enough and they are automatically translated into the ultimate STUN Runner weapon – a Shockwave energy blast. It's a sexy mass of lethal explosive and it's guaranteed to kill.



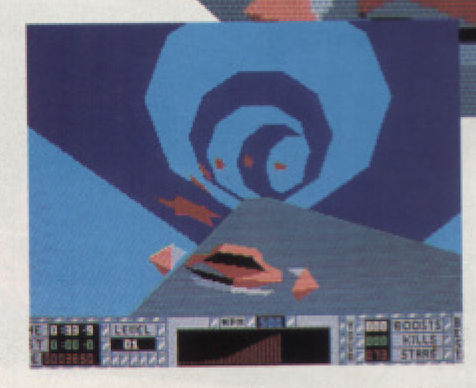
GIVEN THE RIGHT conditions an accurate driver can almost equal the speed of light. Simply position yourself over one of these turbo boost hotspots and watch your craft dissolve into another dimension. At turbo speed the STUN Runner is capable of passing through solid objects completely unharmed.

Leaving no STUN unturned Kati Hamza seeks light at the end of the tunnel.

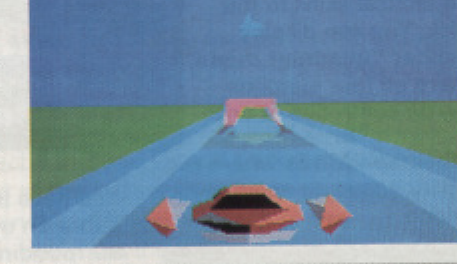
ARE YOU TIRED and listless? Has all the excitement drained from your life? Then why not hurl yourself down a convoluted tube full of metal soldiers at 900 miles per hour with a laser wedged firmly in your fist...

Until recently the only way to get a taste of such hair-raising drama was to shove a handful of coins into Atari's sit-down arcade machine – a massive 350 pounder nearly two metres long. STUN, by the way, is an acronym for Spread Tunnel Underground Network, and the objective of the STUN sportsperson is to direct a low friction craft down 24 levels of twisting tunnel before the officially allocated time limit runs down.

To achieve this worthy ambition you have to direct your pod ultra-efficiently round the tunnel curves, make use of bonus pads, avoid obstacles and splatter everything that moves. You might even stick around long enough to face the Ultimate Challenge, a mysterious initiation ceremony reserved for the STUN Runner elite.



BEGINNERS NEED NOT feel shy. The first of the novice levels is a tutorial session designed to get you used to the way the tunnels work. Follow the red stars on the wall surface for the fastest route. There's only one basic rule: for optimum speed and maximum efficiency ride the outside of a curve.



YOU HAVE TO BE ACCURATE to survive. Obstacles come in a variety of shapes and sizes – anything from ramps to hazardously narrow tracks like this.

TUNNEL TERRORS

THE BAD GUYS ARE SMART, tough and out to make you crash. A couple of well-aimed laser blast usually do the trick though really tough customers are best zapped with a shockwave. If you collide, you lose a shield.

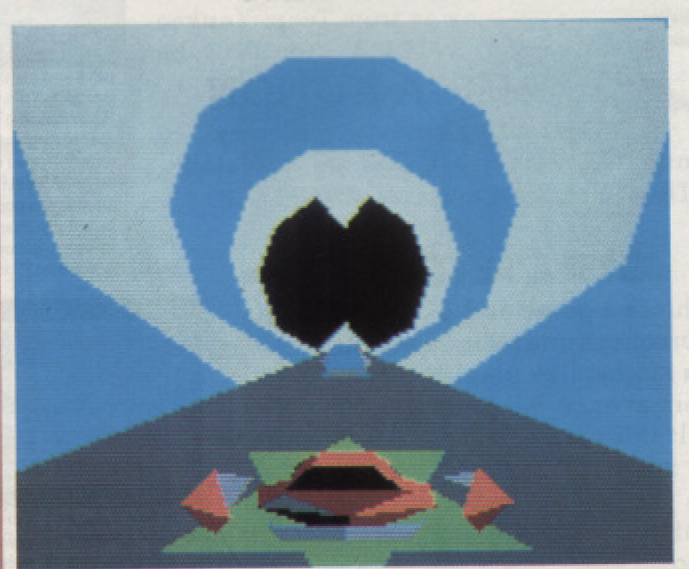
THE TRAIN
Always travels along the base of a tunnel and takes several shots to destroy.

MAG CYCLES
Small, minimally armoured vehicles. Their speed and size make them difficult targets.

ARMOURED DRONES
An advanced version f the drone. It's immune to laser fire.

DRONES
Slow but intelligent. They generally manoeuvre in groups of three and attempt to block your path.

FLYERS
Airborne, fast and very dangerous. Flyers drop bombs and missiles over the track and are very hard to hit. Kill one for a huge bonus.



DECISION TIME... Looming ahead is a fork in the tunnel. If you studied the map you should know exactly which way to turn.

A THE ORIGINAL coin-operated **STUN Runner** relies on spectacular graphics, impressive sound and a flashy cabinet rather than gameplay to rake in the cash. Inevitably it's the frills that have got lost in conversion and without them all you get is a fairly average, repetitive racer. The 3D is slow, the controls a tad over-sensitive, and with none of the original's exhilaration and speed to compensate the absence of a big enough variety of enemies, course designs, weapons and obstacles becomes all the more obvious. Despite a zippy little tune, sampled speech and an impressively faithful rendering of much of its parent's presentation, STUN Runner just isn't fast or slick enough to have long term appeal for anyone other than die-hard fans of the arcade machine. Competent it may be but stunning it's not.

ST STUN RUNNER should be in your local software emporium now. It looks, feels and sounds pretty much like the Amiga version reviewed here.

PC PC STUN Runner comes on 3.5 and 5.25 inch disks, features CGA, EGA and VGA support, and AdLib sound compatibility.



Rick Dangerous II

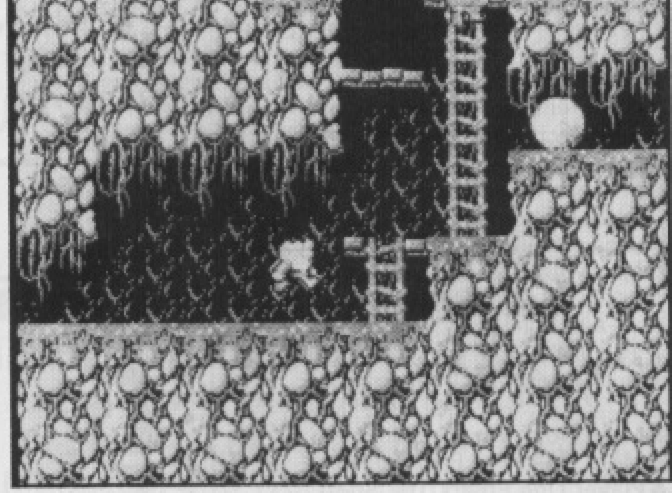
Gary Whitta teams up with Rick's creator, Simon Phipps, to tell you how to be dangerous on Level Three: The Forests Of Vegetablia.

RICK ATTEMPTS TO TELEPORT directly to the Fat Man's headquarters... but he fails, and instead arrives deep in the forest kingdoms of Vegetablia...

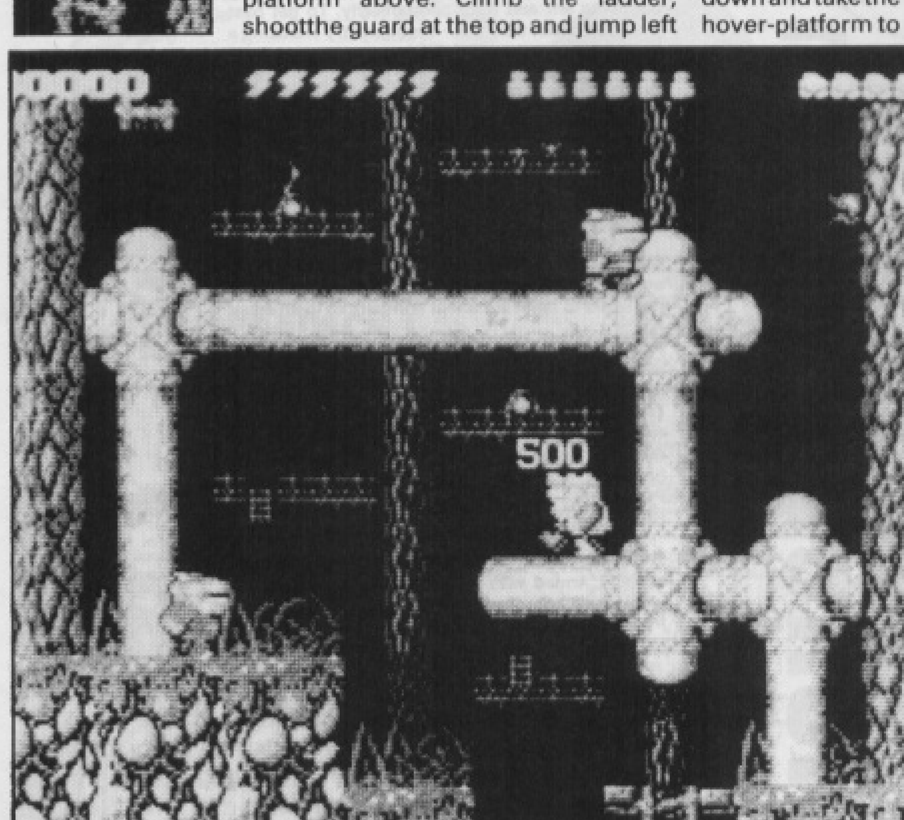
Walk to the right and jump onto the first platform to kill the first guard with the rolling boulder. Drop down and let the boulder roll safely past before climbing to the top of the long ladder. When you reach the top, climb the log directly above you, collect the idol bonus and shoot the guard when he comes down.

Climb to the top and crawl to the left to avoid the spitting plant. Jump onto and climb the short ladder, hit the wallwitch to the left to retract the spike trap, then walk and jump onto the right-hand platform. Jump up, shoot the guard and climb the ladder, then walk to the left, jump up to collect the dynamite and kill the guard on the platform above. Jump up and right to trigger the spitting plant (which kills the guard for you), then jump onto and climb up the right-hand ladder. Hit the wall-switch and jump on the hover-platform when it arrives. At the top, jump to the left and kill the guard. Drop down, avoiding the falling branch, and exit to the left.

Jump on the hover-platform and shoot the guard at the top. Walk left, climb the ladder and shoot the next guard. Use the springy platform to bounce onto the platform above – kill the guard there and hit the wall-switch to retract the spike trap. Drop off and bounce up onto the right-hand platform. Climb up the ladder, avoiding the rolling boulder and falling branch and walk to the left. Jump onto the protruding branch and then onto the platform above. Climb the ladder, shootthe guard at the top and jump left to collect the ammunition. Jump back to the right, leap over the deadly snapping plant and exit to the right.



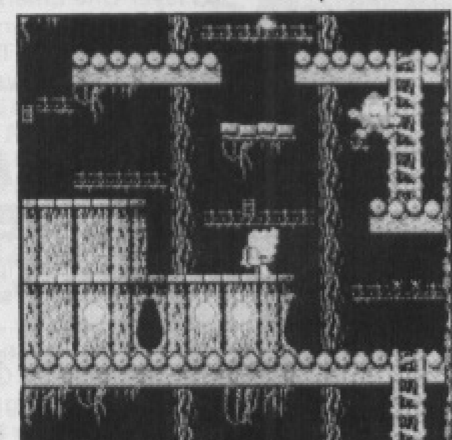
Jump to the right, across the floor, and shoot the guard when he gets to the bottom of the ladder. Jump to the right again and climb the ladder to the top. Shoot the guard and jump to the left, over the gap. Jump to the left again and climb the tall ladder to the top. Hit the wall-switch, jump onto the platform above and crawl to the right to avoid the spitting plant. Fall off the end and walk to the right to collect the 500 bonus. Jump back onto the left-hand ledge and then jump to the right to the other platform. Jump up to the platform above, then jump to the left and hit the switch in the left-hand wall. Shoot the guard when he comes down and take the hover-platform to the top. Collect the dynamite bonus and exit right.



Jump up to collect the ammunition bonus, and crawl to the right to avoid the spitting plant and falling leaf. Climb the short ladder and exit to the right. Jump over all three falling logs and exit to the right. For the next set, crouch down for the first five, advancing slightly between each one. After the fifth log falls, crawl all the way to the right and exit.

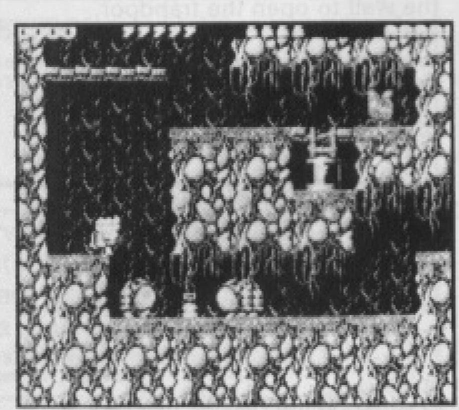
Jump up twice and use a laser shot to kill the guard. Walk to the right to trigger the falling leaf which kills the guard below. Jump to the right, shoot the third guard and hit the wall-switch. Drop down, collect the hidden 500 bonus and exit to the right. Step out (a platform appears over the gap) to trigger the falling leaf, then quickly step back in to avoid it. Jump over both snapping plants and exit to the right.

Step out and jump to the right. Each time you 'land' a hidden platform appears. Jump to the right again, shoot the guard and climb down the log, avoiding the falling leaf. Drop down from the short ladder, shoot the guard, walk to the right and make your way down to the bottom. Dynamite both spike traps and crawl through the passageway. Drop down, pushing right to avoid the spikes below, then jump to the right TWICE and hit the wall-switch to release the floor section below. Drop through the hole (the spikes disappear) and climb down the ladder. Drop onto the hover-platform, and drop off it into the gap in the bed of spikes. Climb down the ladder, jump to the right, hit the wall-switch and fall through the gap in the floor.



Drop down onto the grass knoll and slide-bomb the monster below. Use the hidden platforms to get to the left-hand side of the screen then climb up and collect the idol bonus. Drop down onto the logs below and kill the monster when he climbs up towards you. Now drop down to the floor and walk to the right. Avoid the rolling boulder and exit.

QUICKLY walk to the right and climb down the short ladder under the boulder to get the ammunition bonus. Climb down and drop off the second ladder to get the bonus dynamite then use the springy platform to bounce back up to the top. Drop down the right-hand side to the very bottom (the spikes disappear) and slide-bomb the monster below. Drop down and kill the second monster. Now drop to the left to the bottom. Kill all three monsters then drop down and exit to the right, avoiding the falling stones as you go, to complete the level.



NEXT MONTH! THE ATOMIC MUD MINES!

CYBERCON III

A COMPLETE solution to The One's playable preview, as supplied by The Assembly Line...

1) Go to the chamber with the white tower.
2) Pass through the black door with the violet tower, and go through the green room.
3) Take the door to the long blue corridor and then go to the room at the end.
4) Take the door from that room to the pink ledge outside.
5) Walk along this ledge and around the corner.
6) Walk up to the rotating green tetrahedron – you will receive a GREEN TRIANGLE icon and an associated tone.
7) Return by the same route to the room with the white tower.
8) Take the green door to the red room with a blue pit at its centre.
9) Walk round the edge of this pit to the yellow lift door.
10) Summon the lift using the symbol inscribed on the wall behind it (on SK).
11) Enter the lift and use the top row of symbols to go up. The bottom row is used to take you down.
12) Go down and then take the tunnel to the large blue room.
13) Take the other door out of this to another blue room.
14) Take the door opposite into a room with two spikes in it.
15) Leave this via the pink porch.
16) Take the door on the right. Go down the tunnels until you see a rotating green cube – approach this closely to get a GREEN SQUARE.
17) Return along the same route to the lift.
18) Take the lift up to the red room and then return to the room with the white tower.
19) Leave by the red door on the same wall as the green one.
20) Keep going until you reach a chasm partially spanned by two bridge sections.
21) Run and jump over from one bridge section to the other.
22) Take the door on the right – pass through it. Go on until you reach a room with a huge column.
23) Type out the code sequence on the wall to open the trapdoor.
24) Jump down through the trapdoor into the red room.
25) Approach the rotating icosahedron to get a GREEN CIRCLE.
26) Return to the room with the bridge sections.
27) Take the other door until you reach a room with a large door with a spiral on it.
28) Open this door by typing the code sequence inscribed on the wall beside it.
29) Pass through this door into the 'TV Room'.
CONGRATULATIONS: YOU HAVE SOLVED THIS PUZZLE!
30) Hit keys '1' to '0' to get the camera views of the complex. Use the joystick to control the camera views.

BLOOD MONEY

BAD NEWS for Amiga owners – there isn't a cheat mode for your version. Atari ST people on the other hand are in luck... On the OPTIONS SCREEN press F4 for IMPATIENT then quickly press the 'S' key. The screen should stay black. Now type in the remainder of the phrase SPONDULIX FOR PM (you have already entered the first letter). Each time a key press is accepted the border colour will change slightly (don't forget to include the spaces). During play hit the HELP key to toggle the cheat mode on and off. You can still lose energy and die but you have infinite lives. The cheat mode is automatically off each time you start a new level.

The following keys on the keypad also perform special functions...

1 More Dosh For Player One
2 More Dosh For Player Two
4 Player One Enters The Shop
5 Player Two Enters The Shop
DELETE Move To The Next Level (Provided You Have Enough Dosh)

QUIT DRAGON YOUR HEELS

ANYONE still stumped by the Atari ST version of **Dragon's Lair** would do well to heed this advice... On the title screen press '0' to begin play, then press RETURN and type G O D I R K G O (but that's not including spaces). The cheat mode should now be active.

DRAGON BREED

ACTIVISION'S serpentine shoot 'em up can get a little tricky from time to time, especially when you are facing a Boss guardian. So, Atari ST owners, why not hold down the left-hand mouse button and press the HELP and UNDO keys when the Boss for each level is loading in. You should see the screen flash purple and then you will find that you can't be destroyed.

SNOW PROBLEM!

HERE'S A USEFUL TIP for **Midwinter** addicts who are having trouble winning. The random element of Midwinter is not really random at all – its initial configuration is based on the position of the mouse pointer on the title screen when you begin. By clicking on exactly the same point each time you play (for example the top-left hand corner of the screen) the starting positions of the characters will always be the same!

There's also a glitch which sharp-eyed players may have noticed. Somewhere there is a village, which is perched on a cliff-top but which actually floats in the sea! Don't despair if you find it – it can still be blown up.

Monty Python's Flying Circus

At last, Phimon Sipp' completes his guide to getting the most out of his own creation.

GUMBY HAS FOUND his body again and remains upright for most of this level (except for the odd bonus screen). Give plenty of thought to the cheese block puzzles – as with Level Two, don't shoot away any cheese without considering first whether it can be used as a step up to a sneakily placed SPAM bonus. Try pulling down on the joystick when you are over the large steel pipes – some lead to bonus screens.

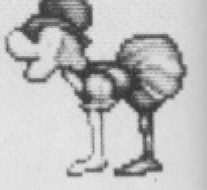
This is also the only level with conveyor belts on it. Conveyors not only affect Gumby but the adversaries too, so they may be used to your advantage should an adversary be trying to move towards Gumby against the direction of a conveyor.

Oh yes, and watch out for falling pigs...

CRUSHERS are invulnerable. Crushers crush things, including Gumby, so it's a good idea to carefully time your progress past these, particularly the ones that appear around the conveyor belt sections.



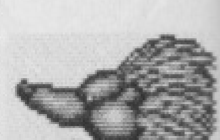
SPOTS generally get in the way. Just don't do anything stupid like allow yourself to be dragged into them by a conveyor belt...
POINTS 400
HITS 6



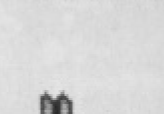
THE STUPID PRINCE explodes into not only a SPAM bonus but also into a food bonus. Trajectory shots fire from his face, so watch out for those, eh. All movement and bullet firing is regular so it's simply a matter of taking your time, leaping over bullets, using background as cover and beating seven bails of whatever out of him...
POINTS 1000
HITS 15



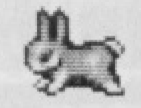
KILLER CARS fall from their fixed points when Gumby closes in on them. They may be leaped over (tricky) or shot as they head for Gumby. They yield a food bonus when destroyed, so the more that can be dealt with with a fish the better.
POINTS 600
HITS 4



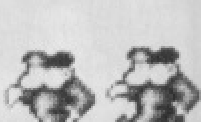
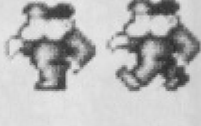
SPINY NORMAN hurls hammers for some strange reason. Of course, this homicidal hedgehog also chucks out trajectory bullets. To deal with Norman it's very much a matter of playing his attacks by moving up and down the left-hand steps, leaping trajectory bullets as they head for Gumby and letting loose a fish when it's possible.
POINTS 1000
HITS 15



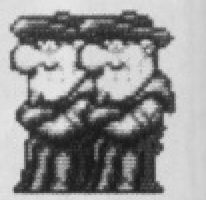
BUNNIES are invincible. They move in a very similar manner to Level Two's Squelchy Heads, regularly bouncing left and right parabolically. To get past them run under their arc – just don't try chucking a fish at them, it gets you nowhere.



BUNCHES OF FLOWERS are also invulnerable. They explode in a similar manner to Level Two's Confused Cats. Make the flowers explode by getting close, then leap over the spray of bits that are fired. Of course, finding the room to leap up on their section is a bit tricky, but not impossible – provided you are careful.

CAMP SOLDIERS are basically cannon fodder. Even so, don't advance until you are sure you have managed to blast sufficient numbers of them away first.
POINTS 200
HITS 1

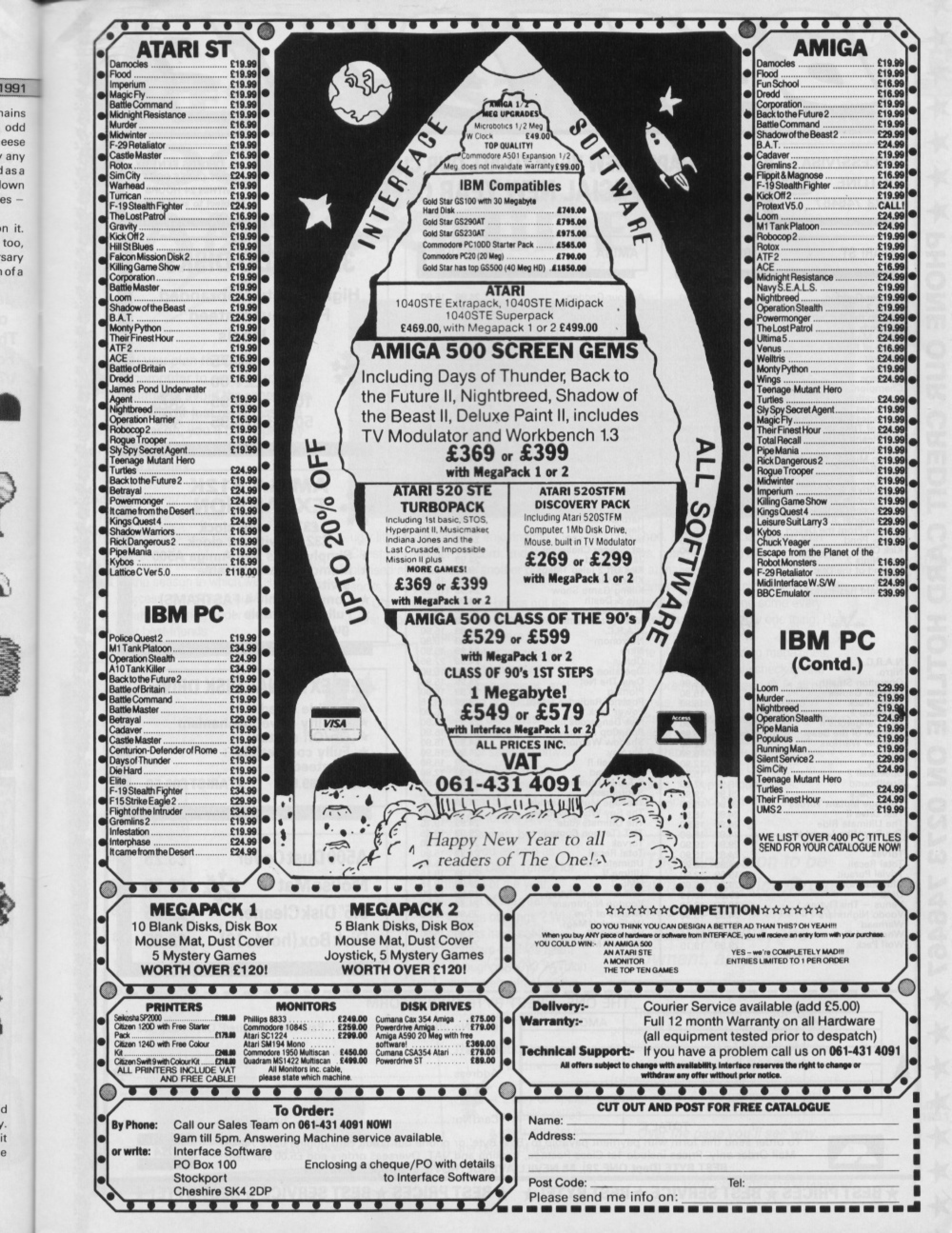


THE SERGEANT MAJOR is tricky. No hints here, except that, yes, it is possible to do him in without taking a single hit. Draw his fire and hurl those halibut!
POINTS 1000
HITS 7

IT'S THE SPANISH INQUISITION! Well, what did you expect? Armed with a comfy chair, this guy's no picnic. As for tips, see those for the Sergeant Major...
POINTS 1000
HITS 40!

ETH NED

If Gumby has enough brains he heads straight for the world of finance to pursue his career in chartered accountancy. Otherwise – well, that would be giving it all away. Suffice it to say there have been more than a few frog sightings at the end of the game. You have been warned...



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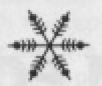
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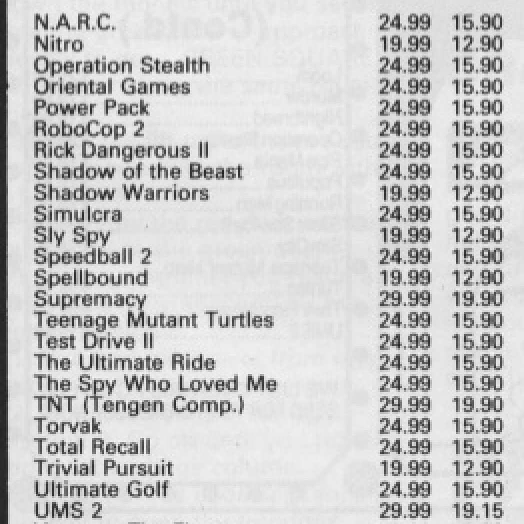
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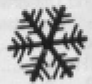


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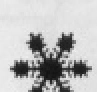
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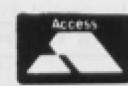
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THE CHRiSTMAS GOOD GAMES GUiDE



Game	Label	Amiga %	ST %	IBM PC %
F19 Stealth Fighter	MicroProse	91.00	93.45	92.00
Midwinter	Rainbird	91.00	93.54	93.90
Rick Dangerous II	MicroStyle	87.04	87.00	-
Silent Service II	MicroProse	-	-	92.67
Tower of Babel	Rainbird	92.92	91.50	-
Simulcra	MicroStyle	87.25	87.02	-

A whole host of other MicroProse games have also scored high average marks, including Railroad Tycoon (IBM) - 93.65%, Carrier Command (IBM) - 99.13%, and Stunt Car Racer (Amiga) 90.05%.

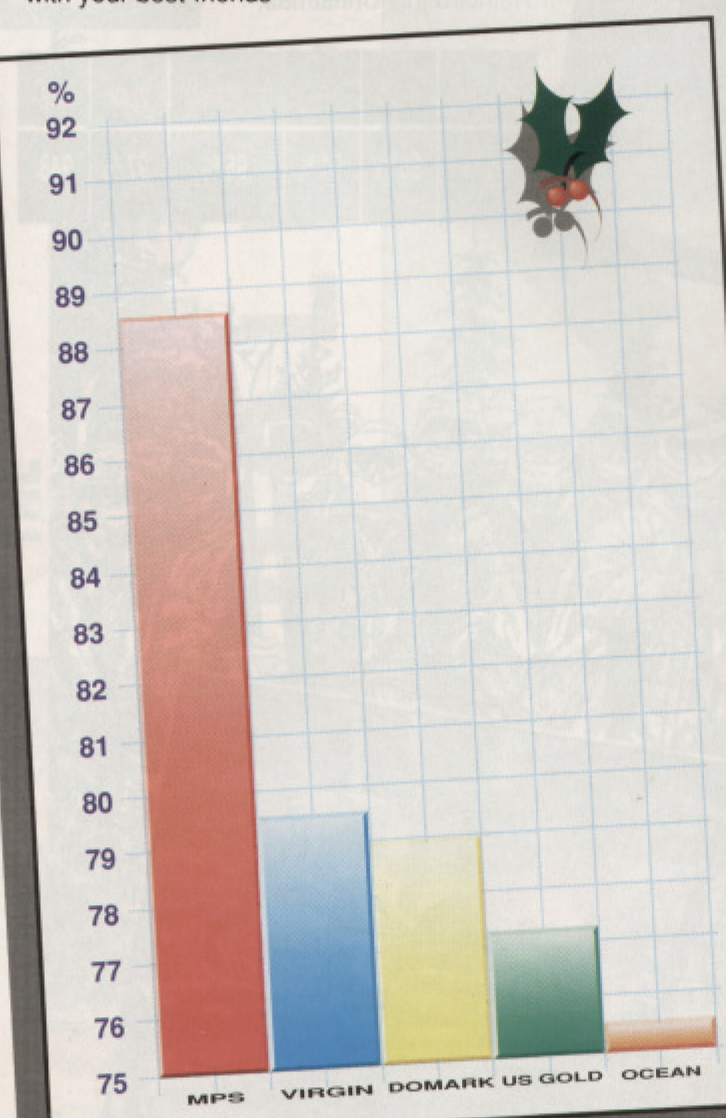
If you plan to use your computer to escape from the relatives, avoid the repeats on the telly, or just relax over the festive season, you'll be helped by knowing which software is worth *your* time and money.

So how do you tell a Christmas "Turkey" from the year's vintage offerings ?

'Tis the season to be jolly....and also the season in which we suffer from excess; one Sherry or Mince Pie too many; that snog under the mistletoe with your best-friends ugly little sister; actually enjoying the Christmas number 1 record; and looking pleased as you receive another pair of socks from granny.

Christmas sometimes brings out the worst in people, and often brings out the worst in software, as the shops get crammed with games which are poor film licence conversions, and rehashed compilations of five year old "classics". Disappointment is often the result for serious software users; Cow-a-dunga, Roboflop 17, Terminal Relapse, S.L.U.M. Runner; popular for the twelve days of Christmas, but likely to leave you as cold as Boxing Day's Turkey for the rest of the year.

What of the year's vintage offerings ? Which games have set the software shelves alight throughout 1990 ? Which publishers offer you the best of times every month of the year ?



The Proof of the Pudding...

Every computer magazine takes a keen interest in the quality of games published. Every edition is packed with reviews, comments, and marks out of ten, aimed at making your choice easier. Some magazines cover specific computers, others a range of computers, and some every computer. But they all know one thing; How to spot a great game.

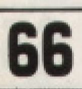
One of the UK's leading magazines, "A.C.E.", keeps a monthly check on the marks scored in all the reviews in all of the magazines, to see which publishers' products are receiving acclaim everywhere. The results make interesting reading.

The graph shows the average review mark scored, from Aug - Dec 1990, in *all* magazines, for five top publishers. (Source - Ace Stockmarket).

"The conclusion to be drawn is that MicroProse games provide consistent quality, value, and enjoyment, all year round."

The clear winners are MicroProse, proving to be the most consistent of the publishers surveyed. A list of average marks received by six of their games (remember this is across *all* UK mags) are shown above. All the games rank highly.

Over the page you'll see why...



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Eleven programmers and researchers worked for four man years to produce the masterpiece billed as "The Strategy Game of the Decade". The reviewers held their breath and then gasped in amazement at what they saw....

"Many games are billed as 'revolutionary', but Midwinter is probably the closest you are going to get to the title. Although the presentation is superb, it is the superb gameplay that sets it apart from other 'classics'. Although your task is to destroy the evil General Masters, the gameplay allows you to perform the task in whatever manner you deem appropriate. As you put together a strong team with varying skills that actually have a bearing on the game, any method can be used to kill Masters. Couple this with four modes of transport, numerous missions, and an involving storyline, you have a game that really does live up to its classification." **ST Action** May 90

Midwinter has convinced me for the first time ever that a game can be really clever and incredibly playable. It's an absolutely phenomenal game and there are no reasons not to buy it. Absolutely stunning." **Zero** March 90

"A landmark in computer entertainment." **The One** Feb 90

"Undoubtedly set to be a classic." **C&VG** March 90

"The most atmospheric, utterly magnificent game I've played, and will play, all year." **ZZAP !** April 90

Midwinter tells the story of one islands struggle for survival in a new Ice-Age. Its Gallup chart history is one of triumph - another Number 1. For one hell of a Cool Yule, pit your wits against Midwinter from Rainbird this Christmas.

THE ONE	C&VG	ZERO	ST FORMAT	ZZAP!	ACE
95 %	96 %	94 %	96 %	97 %	948

Available from Rainbird on:
Commodore Amiga £ 29.99
Atari ST £ 29.99
IBM PC Compatibles £ 34.99

It's 30 feet wide, 59 feet long and has an almost invisible radar signature. It's the plane that the US Air Force won't talk about - but when MicroProse revealed it to the world, the reviewers spilt the beans about the F-19 Stealth Fighter.....

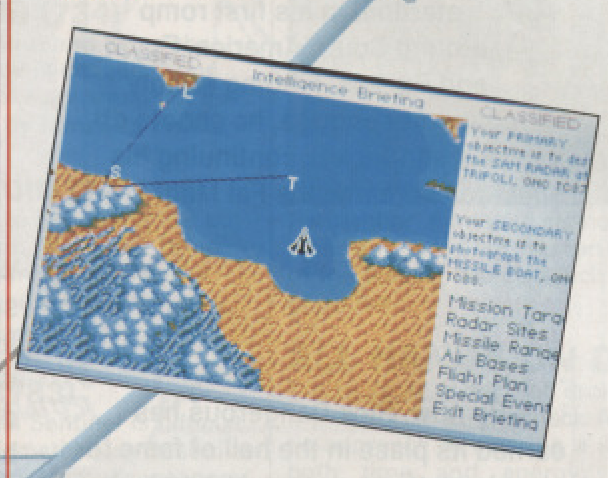
"Fast smooth and technically sophisticated. The game's major advantage is its tactical scope. The four mission territories, cold war, conventional and limited war situations plus the selection of available options translate into a huge number of different missions - each with its own level of enemies, radar installations and alerted bases to face. Flying a successful operation draws on a variety of different skills - radar negotiation, bombing accuracy, air-to-air improvisation and plane handling skills. Presentation, right down to the expansive manual, is impeccable throughout. For strategic depth and variety of gameplay, there's very little to touch it." **The One** July 90

F-19 STEALTH FIGHTER

ACE	C&VG	C.U.	AMIGA FORMAT	ZZAP!
935	92 %	94 %	91 %	90 %

"F-19 is the business. It deals with state-of-the-art kit and is a state-of-the-art sim. *Stealth* is the most complete flight sim yet in terms of gameplay. It's as if the plane was built for a game." **Amiga Format** Nov 90

"This definitely has to be one of the best, if not THE greatest flight sim out !" **C.&V.G.** Oct 90



F-19 Stealth Fighter justified the reviewers praise by soaring to the top of the Gallup charts. This is one fighter that they can't keep under wraps. If you're looking for *the* best flight simulator available this Christmas, don't rely on radar. Rely on MicroProse.

Other great games of 1990 include

Simulcra...Silent Service II
M1 Tank Platoon
International Soccer Challenge
Pirates... Red Storm Rising
Railroad Tycoon...Tower of Babel
Fire & Brimstone

Coming from MicroProse in 1991

Midwinter II
Gunship 2000....Darklands
Knights of the Sky
Railroad Tycoon
Lightspeed....Covert Action
Starlord....F 15 Strike Eagle II
Grand Prix.....Betrayal
and many, many more.

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IBM PC Compatibles £ 39.99



TOTAL COMPUTER ENTERTAINMENT

RICK DANGEROUS 2

Rick Dangerous shot to stardom in his first romp around South America, Egypt and Europe. Finding earthly adventure not enough, he shoots off into space in Rick II, continuing his quest to overcome the Fat Man.

Did the reviewers welcome Rick returning "in a Flash"? You bet your life on it....

"By now, Rick Dangerous has earned its place in the hall of fame for classic platform games, but just when everyone was taking it for granted, along comes the sequel - and its even better than the original. The graphics have been polished up, the sound effects are funnier and the gameplay is more fluid and enjoyable. With a little thought all the puzzles can be worked out (and some of the solutions are very strange!). Even if you haven't played the original game (where have you been ?) Rick Dangerous II is well worth a generous slab of any game-player's time. But a generous slab could have you sitting in front of your computer for days without rest. You have been warned....but buy it anyway." **Amiga Format** Nov 90

"*RD II* is a compulsive game. When a trap catches you by surprise it's annoying, but frustration develops into determination and you'll keep on going until you beat the blasted thing. And if you do get stuck, the four levels (five, if you get that far), are different enough to make it almost like having four separate games." **Amstrad Action** Nov 90

"The gameplay is superb, involving and addictive. It is the sheer volume of challenge and entertainment in this game that makes it absolute corker." **Raze** Nov 90

AMSTRAD ACTION	RAZE	C&VG	AMIGA FORMAT	YOUR SINCLAIR	CRASH
97%	91%	90%	92%	90%	90%

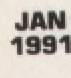
Rick Dangerous is everyone's favourite original superhero - and he's planning to eat turtles for brekkie on Christmas Day.

.. ANOTHER DINNER RUINED

..HOW M... SNA... ...DER

Santa should be able to find these games in any good software store.
He can find **MicroProse** at
Unit 1, Hampton Rd Industrial Estate,
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Available from MicroStyle on:
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IBM PC Compatible £ 24.99
C64, Spectrum and Amstrad (disk) £ 14.99 (cass) £ 9.99



TOTAL CO... ...TAINMENT

An assortment of helpful hints to make those droid-bashing sessions last longer, courtesy of Graftgold.

Paradroid 90

SEE HEAR

Even though you can't see the enemy droids all of the time they are still moving around each deck along their patrol routes. The sound effects play an important part here – enemy shots can sometimes be heard even though you can't always see which droid is firing. On the Amiga, the stereo sound capabilities are used to good effect, producing sound on the relevant channels depending on the position of the droid on the deck. For example, if a droid is travelling on the left-hand side of the deck then the sound will be produced on one of the left-hand channels. This is especially important when attempting to deal with the Command Cyborg (999).

SITTING ON THE DOORMAT

Droids are only visible on screen when they are in your line of sight. Similarly they can only 'see' you when you are in their line of sight. As with other features in Paradroid 90, if you can do it, so can the enemy droids. This means you must be more careful when close to the Shuttles. If a droid enters a Shuttle, don't get too close to the engines. You can, of course, use this tactic to your advantage, but it isn't very effective and gives you nowhere to hide if the enemy decides to attack you.

ROUTE VEGETABLE

Learning the enemy patrol routes is very important since you can avoid some of tbe more hazardous droids if you are in the Influence Device. It's also easier to destroy a droid if you know where it will go and what it will do. This saves valuable time and energy. Keep moving – once an enemy droid has targetted on you it keeps firing. Even after it has been destroyed there may be some shots heading for you and these damage droids.

A DIFFERENT CORNER

Shooting around corners is very useful. It's possible to destroy some droids in this way without them shooting back, either because they can't 'see' you or, usually, because they have been destroyed before they could react.

BOOM-A-BANG-BANG

Don't move into explosions – you lose energy. Most of the enemy droids are also damaged if they are close to an explosion. This can be used to your advantage – shooting Alert Blocks or, if you are really daring, an Energiser causes explosions and damage. Remember that some droids have very good armour, so explosions, and your shots, have little or no effect. The Mine Layer is a prime example of this as it's heavily armoured. In situations like these the only way to defeat them is by transferring to them – and even then that's sometimes not so useful. The sound effects are used to good effect here indicating whether a shot has damaged the enemy droid or not. Most droids fire with their right arm so it's possible to dodge their shots by keeping to the left of them. This technique works well on the Battle Droid (742) and the Sentinel (614).

A GOOD TACTIC

A good tactic is to destroy the more powerful droids first, leaving the weaker ones to clear afterwards. It's usually necessary to transfer to another droid after a skirmish with something like the Sentinel (674) or Battle Droid (742). This means you will have a few more Pulsers in the transfer situation, giving you a better chance of successfully transferring to another droid.

STAND AND FIGHT

Never run in the opposite direction of an enemy shot (you won't outrun it) it's best to turn and move away from the line of fire. The range of each weapon is dependent on the host droid so learn which weapon is used by each droid – they all have their own movement, attack and defence characteristics (see panel).

ARMOUR BELIEVER

If your host droid is blown up use the four seconds of armour protection wisely. It's better to escape and return to fight later than struggle on.

DROID INFORMATION

CLEANER (123)

A weak, weaponless droid that's difficult to control.

SERVANT (296)

Another weak, snivelling, spineless and weaponless droid, only this one's easier to control because it moves so slowly.

MESSENGER (302)

A third weak and weaponless droid, although it is the fastest available.

MAINTENANCE (476)

A very dangerous droid. Its weapon has a limited range, but it's powerful and shoots at any angle.

SENTINEL (614)

Winner of the Best Droid Award 1990. This particular Sentinel is moderately fast with a good rapid-fire weapon. Note that it can't damage the Mine Layer (734) or Command Cyborg (999).

SENTINEL (683)

Unlike its 'brother', this one's difficult to control. Its rapid-fire smoke gun has a limited range but it is good for destroying weak droids.

BATTLE TANK (729)

This beast fires three shots in succession at anything that shoots in its vicinity. It's a shame you can't transfer to it really.

MINE LAYER (734)

It's slow to control and using the mines effectively is difficult. Your best bet is to take advantage of its strong armour by ramming droids.

BATTLE DROID (742)

It may be slow to move and fire but it's a hardy devil. The Battle Droid has good armour and a powerful triple laser weapon with a good range.

SENTINEL (783)

Like the 683, this Sentinel is difficult to control. Its flamethrower is similar to the Maintenance droid's weapon.

SECURITY (821)

Don't catch this one on the wrong side of the bed. It's very fast, with good shields and isn't damaged by Disruptors. Its powerful weapon has a good range and fast reload.

SECURITY (852)

A fast, tough droid with a powerful Disruptor ('Smart Bomb') weapon. However, it only damages droids it can 'see' when disrupting.

COMMAND CYBORG (999)

The cream of the crop, although you can't control it for long because it has a fast decay rate. The 999 is fast, easy to control and isn't damaged by explosions. However, its very powerful weapon is difficult to aim.

Attempting transfer

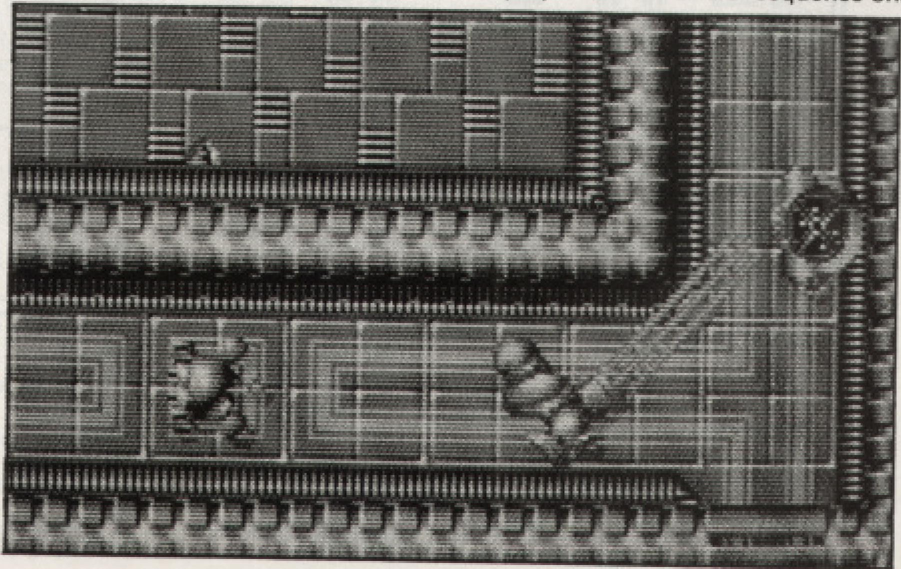
Remember that you cannot transfer while armoured but you can ram some of the weaker droids which is always good fun.

ALL HANDS ON DECK

Try to clear a deck of droids before moving on to another deck. A systematic approach to clearing a ship saves both time and energy, which is especially useful when you are on the last few decks with Raiders on their way! Use the computer terminals to check which decks are clear and how many droids left on the current deck. Picking up the Graftgold key delays the arrival of the Raiders by three minutes. There is a key on every ship, but some may be hidden.

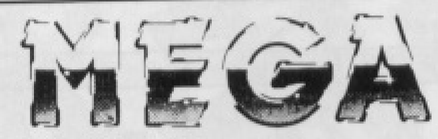
TRANSFER ACCOUNT

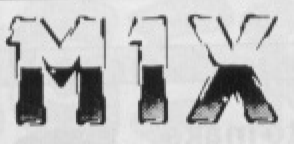
If you want to transfer to another droid it's a good idea to move around in transfer mode. It takes a little while for you to get into transfer mode, and attempting this while being shot at by a Sentinel (614) does not prolong the life of your droid! When attempting a transfer it's best to spiral towards the droid that you wish to transfer to, getting closer and closer. The shots should miss you until you get so close that you can transfer. In the transfer situation, try to wait until the enemy droid has fired all of its Pulsers before you fire any of yours – unless you can fire a Pulser that cannot be counteracted. This usually results in a successful transfer. If you don't beat the enemy droid in the transfer situation both of you are destroyed, which is fatal if you only have the Influence Device. If you want a really high score then you need to play with the transfer sequence on.

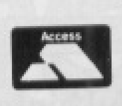


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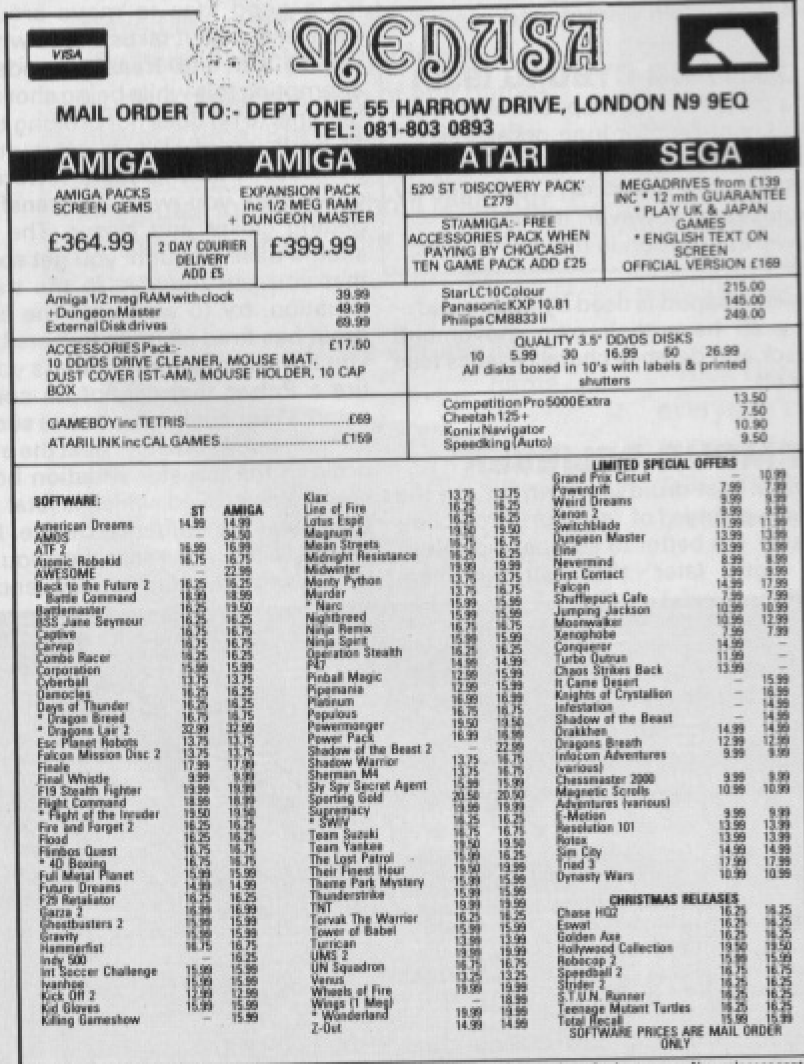
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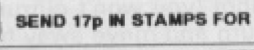
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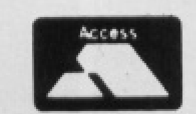
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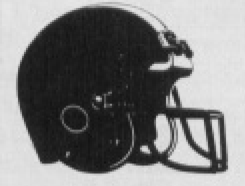
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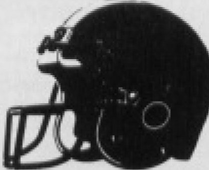
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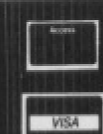
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Hard Drivin' II: Drive Harder

Just when you thought it was safe to come out of the garage it's time to try a new brace of tracks. Kati Hamza buckles up for safety.

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ANYONE WHO ENJOYS risking life, limb and collar-one, or is driven by a deep-seated desire to wear body suits and cotton balaclavas is exactly the kind of suicidal maniac Domark is looking for. If **Hard Drivin's** banked curves, razor-sharp bends and 100 foot loops just left you gasping for more, this is it: **Hard Drivin II: Drive Harder**, the extended wear version of Atari Games' road-ripping arcade hit.

Everything Hard Drivin's got, Drive Harder has too. The sequel is the original remodelled with modifications bolted on. The two-tone track with speed and stunt courses, featuring underpasses, jumps and bridges is still intact. Added to it are four brand new circuits and a specially created designer to let you tinker with your own.

A serial link mode makes it possible to link a pair of machines – be they any combination of PC, Amiga or ST – to battle it out with your rubber-loving friends. There are two types of serial link race: Standard (a multi-entry race against other drone cars) and Championship (a one-on-one between you and the Phantom Photon on the other machine).

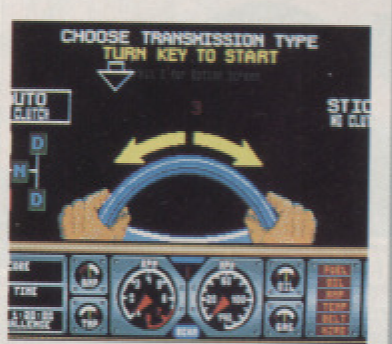
PC UNTIL YOU PICK UP the mouse there doesn't seem to be all that much difference between Drive Harder and Hard Drivin'. The front end and track Number One look exactly the same. Start playing and you soon notice that the car-handling is improved: the controls are more sensitive to minor adjustments and you are less likely to oversteer. Even so Drive Harder's biggest advantages are the link option (the manual even gives advice on making your own cable) and the construction kit. The chance to race against a real live opponent on home-made tracks improves the original's lasting interest. It would have been nice to see a larger variety of objects (different types of houses, rivers or hump-backed bridges, for example) and the kit could have been a touch more user-friendly (it takes concentration and patience to get the hang of it) but these are minor niggles in what's essentially a classy racer. Even if you own Hard Drivin', Drive Harder in CGA, EGA and VGA with AdLib support and four extra tracks thrown in, is worth the investment.

A THIS ONE'S undergoing last-minute repairs in the pits at the time of writing. It's expected to be out by the time you read this, featuring very similar visuals and identical gameplay to the PC version reviewed here.

ST WHAT'S TRUE for the Amiga version holds its own here.



WHEN DOING IT YOURSELF you can opt to mimic the original Hard Drivin's speed or stunt tracks or a combination of both. Either way winning is all about time: hitting the checkpoint before it runs out wins back vital seconds.



AS IN THE ORIGINAL there's a choice of automatic or manual transmission. A further options screen allows you to choose controls, save games and pick your difficulty level (easy, medium or hard). Note that using the serial link automatically excludes joystick control – you have to steer with the mouse and change gear with the keys.



ALL THE STUNT TRACK components from the original Hard Drivin' model can be used to produce your own creations. Track A's design is totally faithful to Hard Drivin'. The four new tracks feature a whole series of variations on the original theme and are a good source of ideas when you plan your own. Whichever you pick you still get to watch all of your embarrassing mistakes in glorious action replay.

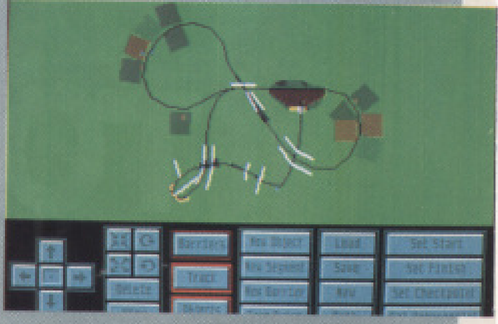


PHEW! MADE IT through the checkpoint with seconds to spare. If you want to make life just that little bit easier, why not set more generous timer values yourself? The kit lets you alter the default best lap time, the default countdown time and the time bonus awarded when passing the checkpoint.

MAKIN' TRACKS

THE CONSTRUCTION KIT lets you examine the track as a whole or zoom in on particular sections. The overall view displays road segments, barriers (invisible when you are actually driving) and buildings. To make it easier to concentrate on specific items it's possible to switch different features off.

Track segments are selected by flicking through a menu of possible options including underpass, easy jump, loop, banked curve and hill. Several criteria have to be followed before the editor validates a track. You need a closed loop of street segments, a start element, a finish element and a checkpoint on your shopping list. It's also important to mark relevant points – positions to restart from whenever you spend 10 seconds or more off track.



Scenery comes in the shape of houses, barns, fields and signs. What you put on isn't just a matter of discretion: if you are designing for someone else, leaving off the road signs obviously makes it tougher to gauge the track. Invisible barriers are selected separately – there's a maximum limit of 30 per track.

You can have up to 12 drone cars on your DIY track. They never leave the road and are completely computer-controlled, though it is possible to specify start position, colour, direction and lane.


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Captive

Frustrated in your quest for freedom? Fear not, for Captive's author Tony Crowther is on hand. Take it away, Tone..

CAPTIVE IS A QUEST for freedom. You are imprisoned in a space station that is jointly protected by 10 factions of a warmongering society. In order to rescue yourself you must use the ancient briefcase computer and the four droids that you discover on the 'other end' of the body-mind link control system.

The system allows remote control of military standard droids across light years of galaxy via invisible electrosonic waves – which means you don't need a long extension lead or change for the phone box.

Although you don't know it when you start, there are 10 bases to infiltrate and destroy before you can mount the offensive on the space station and rescue yourself.

Each base has its own distinct design and layout and is populated by an individual selection of alien hordes. Before you enter a base you will have to find your way 'cross country' in a hostile outside world from the landing site to the base entrance.

LEVEL ZERO

THE FIRST LEVEL is actually fairly simple once you have mastered the operational functions of the droids and of the Attache Brief Case Computer. It involves 10 small to medium sized bases and a relatively easy space station to rescue yourself from. Early playtesting of the game proved that a new user could complete the game on Level Zero after about three weeks of regular play.

You have to land on the planet Butre (co-ordinates 008W-072N). Zoom in on the planet (use the right-hand mouse button or the up and down arrows) and click on the large white dot – this is the landing sight marker. Click on Orbit, and The Swan (the droid's ship) will make its way across the vastness of space to orbit Butre. While the ship is making its merry way across the void, it's a good idea to initialise your droids.

Click with the right-hand mouse button on the droid's status icon to bring up the back pack. Click on the computer chip with the left-hand mouse button and deposit it on the droid's brain (on the left-hand side of the droid's head). This will initialise the naming system where the player can type in a name for the droid. The name acts as a personality generator that creates the droid's Wisdom, Dexterity and Vitality statistics.

Repeat the above for all droids and you will have a team ready for action.

By this time The Swan should have arrived in orbit around Butre. Click with the right-hand mouse button to bring up the main view again. Click again on the landing site to program the drop destination and then click on the Land icon to start the drop.

Once the lander has landed (as they generally do) you will see a picture of the first level's planet. Have a wander around the world and get used to the control system before attempting to enter the base. Don't walk into the water because it's highly toxic here and will damage your droids.

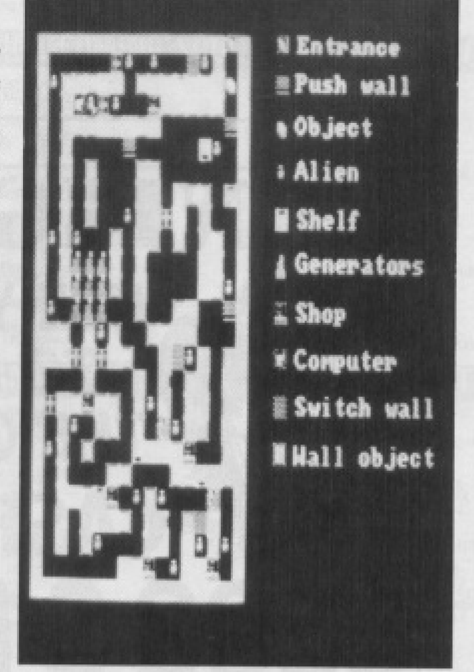
To enter the first base, walk up to the door and pick up the clipboard found nearby (use the left-hand mouse button on the object in the main view to put it into the player's 'hand'). Holding it in the 'hand' will allow you to read it on the information screen (the grey section below the main view). This will show the combination of buttons to press in order to open the door.

Once it's open, go inside and you will now be in the base proper. Pick up the explosives and the clipboard. Walk to the far end of the airlock and use the PUSH control to move the wall and get into the first area of the base (PUSH is achieved by pressing the right-hand mouse button when on the FORWARD icon).

Refer to the map printed here for the layout of the base.

There are many ways of completing the game, so here is one way of attacking the problems. You will find a style suited to your skills and it may well be different but still achieve the same results – this just proves how flexible a game system Captive's is.

You will find new areas of the base to explore once you identify which walls you can and can't push. The ones with the rollers at the bottom are the rolling walls.



You will come into the generator room fairly quickly. Avoid the temptation to lob in the explosives just yet, since there is plenty more to do. Generally the first base can be completed once you have done some or all of the following...

1) Explore the level completely, examine every nook and cranny and open up every cupboard you can find. 2) Collect all the gold you can find that is dropped by dead aliens. Use this in the shops to buy, sell and repair objects. If you have damaged an item of the droid's body, repair it at the shops.

3) For the first base it's a good idea to concentrate on increasing your BRAWLING skills only. This makes you a fabulous puncher and is sufficient for the enemies that you will encounter. If you must buy a weapon, then I recommend the use of the BALL – it's re-usable and fun!

4) DEVICES are plugged into the droids and give a read out in the monitor at the top of the screen. A good device to get on this base is the ROUTE-FINDER. This is only available from one shop so you might have to search for it. It's classified as an OPTIC. There are seven types of OPTIC device. Buy with trial and error until you find the ROUTE-FINDER. If you buy the wrong one you can always sell it back for no loss.

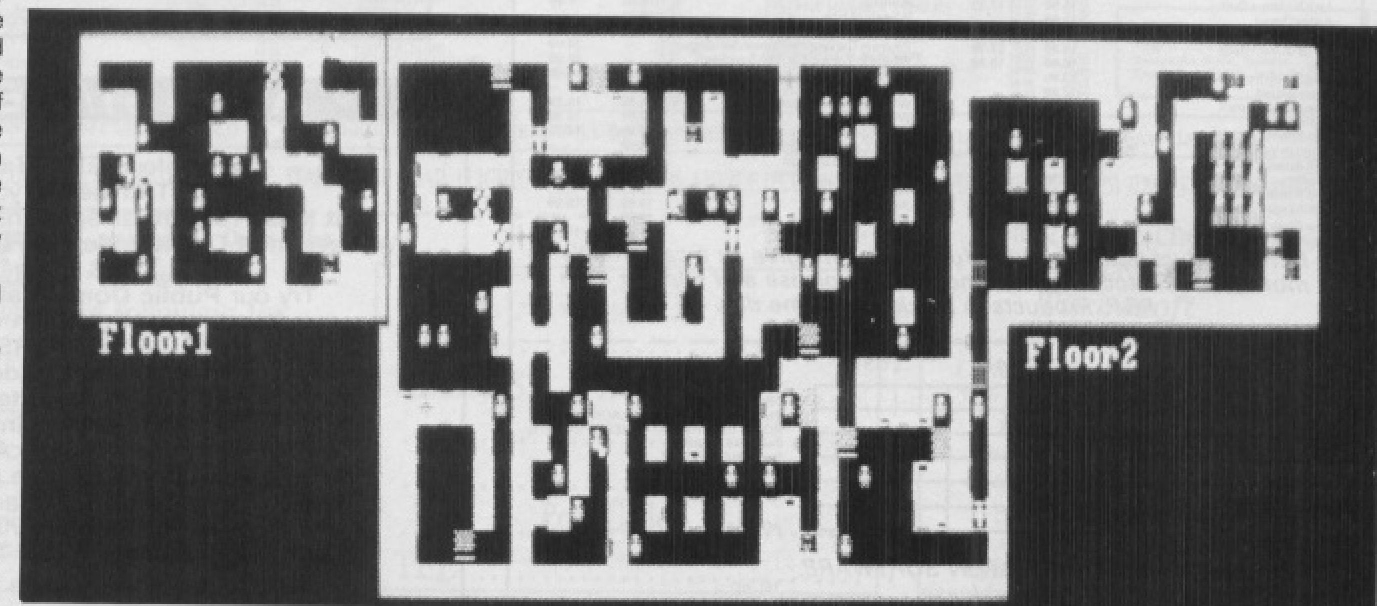
5) The shops in a base operate a co-operative banking system. This allows the player to leave any gold he collects at one shop, and the funds will be available at any. However, remember to retrieve the money BEFORE you blow the base otherwise you will be somewhat out of pocket.

6) Find the Professor in the Computer Room for the clue to the next planet's location. Kill him for the password into the computer. Click on the computer to activate it. Type in the password to reveal the Planet Probe. Collect it (it weighs a lot, so select the droid to carry it carefully) and you are ready for the destruction of the base.

7) The first level is so easy that it's best to use it as a training ground. Kill anything that moves and gain experience. Make sure you spend this experience on the skills for each droid. Use money to buy devices and ball weapons. Mines are good to use as well. Use money also to repair any damaged body parts.

Once you have explored all of the first base, go back to the generators and blow them up by simply throwing the explosive at them from a safe distance. After a short pause they will start to explode – I recommend that then is a good time to run like hell! Use the Route-Finder to get back to the door. Click on the door to get into the lobby. Use the same combination as before to get out safely – but don't hang around because the base is exploding around you!

Once outside, go back to the ship and press UP to board. You can then Orbit the planet again and go back into space. Put the Planet Probe on the planet map and watch it go to the next base. Land there and continue... happy adventuring.



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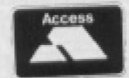
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Gordon Houghton takes off with Domark's answer to flight simulation Glasnost.

MiG-29 Fulcrum

MiG-29 FULCRUM
Simis And Domark

IBM PC AND COMPATIBLES	
PRICE	£39.99
OUT	Now
GRAPHICS	86%
SOUND	77%
PLAYABILITY	90%
VALUE	85%
OVERALL	**89%**
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THE MIKOYAN MiG-29 is probably the best all-round fighter in the world. It was first discovered by the West from satellite pictures taken of the Ramenskoye test centre almost a decade ago. The earliest official sightings occurred when six singleseater aircraft visited the Finnish air force base at Kuopio-Russala in July 1986, and it was the highlight of the 1990 Farnborough airshow, when John Farley became the first Western pilot to fly it.

MiG FACTS
Maximum Speed
Mach 2.2 (1.06 at Sea Level)
Service Ceiling
20,000m
Maximum Rate Of Climb
15,240m/min
Turn Rate
28 degrees/Sec at 8g
Gross Take-Off Weight
16,500kg
Combat Radius
620 nautical miles

MiG-29 Fulcrum is the first flight simulation to allow you to actually fly this non-Western combat plane. It features graduation from a simple trainee (no crashes and limited skills required) to combat status in a quintet of missions designed to test your pilot skills. Each mission location has been chosen to reflect a Soviet sphere of influence: an Arctic scenario (where you photograph a US 'Boomer' class nuclear submarine trapped in ice, with Harriers as opposition), dog-fighting (with Shenyang fighters over the Great Wall of China), an oil field scenario (where your MiG undertakes retaliatory strikes against storage silos, some oil rigs and ships), and an anti-terrorist ground attack mission involving bridges, trucks, SAMs, trains and buildings. Completions of the first four missions with at least 500 points allows access to the final desert-based mission scenario – the destruction of a nuclear power plant.





EACH OF THE FIVE missions is previewed by a still graphic screen such as this. Though not essential, it adds atmosphere to the task ahead.

IN THE MiG COCKPIT, primary instruments provide the pilot with all the crucial information required to fly the plane. In the real thing seven different functions are accessed from the joystick, including radios, radar, gun, missiles, chaff and flares, and ECM. Data is projected onto the Head Up Display and duplicated on the instrument panel below. As you can see from the above comparison, although not as detailed as the real thing, the simulated MiG cockpit retains most of the essential features. The MiG HUD has been praised for the manner in which it presents complex data such as altitude, air speed, pitch bars, angle of attack and velocity vector (the red marker) in a simple and easily understandable way.



MiG FULCRUM SUPPORTS the usual range of viewpoints: full-screen views from inside the plane, plus external views such as this one. There is even a view from the control tower allowing you to fly the plane like a radio-controlled aircraft, and a view from an enemy fighter which lets you witness the moment of annihilation first hand. The aircraft uses a combination of familiar controls and its own unique key presses. In case you experience trouble, the manual includes a handy step-by-step guide to basic flight techniques.

MiG-ALOMANIA

TRADITIONALLY Soviet fighter designs are produced by design bureaux (OKBs). The most famous of these is the Mikoyan and Guryevich Design Bureau, commonly known as MiG – so common, in fact, that the bureau has become synonymous with the Soviet Air Force. Regardless of the design studio all Soviet aircraft have a shared ideology: simplicity of design, ease of maintenance, toughness, and where possible, the ability to fly from short airstrips. The MiG-29, for example, can take off from a strip of only 240 metres (787 feet) – the American F-16 needs twice this distance.

The MiG-29 is an all-weather counter-air fighter with secondary attack capability. It exists both in single- and two-seater versions, and was first thought to be a Soviet twin-engined equivalent to the F-16 (it's actually closer in weight and dimensions to the F/A-18 Hornet.) Its current users include the USSR, India, Syria, Yugoslavia – and probably the German Luftwaffe who, in May of this year, speculated that they were going to ditch the £20 billion European Fighter Aircraft in favour of the new MiGs.

It differs in several respects to Western models (see box of MiG facts), not least in it its increased handling capabilities. There are also a few cosmetic differences. For example, on the Russian display of attitude the plane symbol banks in the instrument panel as you turn – with Western avionics the symbol is fixed and the background banks.

MiG-29 FULCRUM
Simis And Domark

FARLEY'S FLIGHT

DURING DEVELOPMENT MiG was put through its paces by John Farley, the only European pilot to have flown a MiG-29 - and as a result of his suggestions, a few changes were made. At the Farnborough airshow in 1990 he met up with Mikhail Waldenberg, chief designer for the Mikoyan bureau, and Valery Menitsky, chief test pilot to discuss the plane's aerodynamic achievements. He subsequently took a flight in the two-seater version, an experience which he describes as "one of the most exhilarating flights I've ever had." He's equally enthusiastic about Domark's simulation, referring to it as "the nearest thing to actually flying the plane. This is no over-simplified game – I was surprised at how accurate the model is."



AIR COMBAT is one of the MiG's strong points because of its resilience and tight turn. It's fitted with a set of airbrakes which reduce the turning circle and prove useful in steep ground attacks. The service limit is 9.5g, though the airframe can withstand considerably more. There's also an optional autostabiliser for long-distance level flight.



THE FIVE MISSIONS are entirely different both in terms of landscapes and skills required. This one (codename White Pegasus) is set in the fictional Middle-Eastern state of Azaria, where General Hasouz has proclaimed expansion of Azarian territorial waters. A Soviet oil tanker was subsequently boarded and sunk and retaliatory action, in the form of bombing oil installations, is about to be implemented by the Soviet air force. If all this proves too easy, the Complex mode, in which the surface of the aircraft is modelled and the resultant lift and torque are constantly calculated, provides extra challenge. It's a harder but ultimately more satisfying way to fly.

SIMIS AT THE KREMLIN

MiG-29 FULCRUM was designed by The Kremlin but actually programmed by Simis, a Guildford-based company whose only previous product was **Interdictor** on the Archimedes. The main contributions came from David Payne, a Physics graduate from Surrey University and former employee of British Aerospace, and Jonathan Newth who once worked in Pakistan for IBM. Their simulation software is designed using object-orientated techniques, and is written, in the main, in C. The core of their development comes from their own 2D and 3D graphics environment tools and a simulation framework.

The idea came about because the Kremlin felt that most of the American aircraft had already received the flight simulator treatment. The team decided on a Russian equivalent while browsing through a copy of Soviet Weekly. During development they had particular help from Tass, the Soviet news agency. This liaison is the reason for the high degree of accuracy of the flight modelling – Tass gave the programming team flight data and information on the MiG's weapon systems, as well as unlimited access to their photo library.



REALISM IS ENHANCED by the inclusion of real life tricks which only the MiG can perform. For example, you can indulge in some 'dead stick landing' – about 2,000 metres from the runway the engine is switched off, and the plane descends at an angle of 10-20 degrees to maintain airspeed before landing. There is also the 'tailside' manoeuvre – a feature unique to the MiG-29 air display – which involves starting from level flight, flying vertically, closing the throttle until the nose starts to fall, then relaxing the stick and pulling away.

PC MiG-29 IS ONE OF the best introductions to the world of flight simulators you could ever wish to meet because of its two skill levels. Simple mode allows you to pilot the plane almost like an arcade shoot 'em up, making it a joy to fly once you master the fundamental controls. That isn't to say it's a poor simulation, since the level of skill required to complete all the missions is enhanced by the variety of controls and conditions. Even so, the difficulty is considerably increased in the Complex mode where the MiG behaves almost as it would in a real life situation, each part of the plane being subject to individual forces. Coupled together these two modes make an impressive simulation package, which is only let down by coarse presentation. For example, there aren't many pre-flight customisation screens that you find in most other quality simulations – it would have been nice to be able to load a range of weapons and fuel, to examine map screens with waypoints, radar and missile information, and to study technical information on targets. There are a few nice touches to bolster the atmosphere – Cyrillic-style lettering on the menus and nicely drawn pre-mission screens – but the extra bits you find tagged on to most flight simulations are sorely missed. The graphics are smooth and effective, with plenty of detail and more than enough viewing modes both within and without the plane, but you can't help feeling that there just isn't enough to do. However, if you are new to flight simulations this is an excellent place to start because of the split skill level. Even if you are hardened to it all, there's still plenty here to enjoy.

A UNLIKE THE PC versions there is no Complex mode. However, Amiga owners with 1Mb or more of memory have a choice of three graphics modes: 200-line 16-colour (the fastest), 256-line 16-colour (bigger screen), or 156-line 32-colour (best display).



AS WITH the Amiga version, there aren't two skill levels. In all other respects it should play exactly the same though.


RICK DANGEROUS
2



The Story So Far.....

IT'S GREAT TO HAVE YOU BACK, RICK, ... TELL ME ALL ABOUT THE GOOLUS, THE FAT MAN...

YOU'RE SO BRAVE...

HEY RICK.. LOOK AT THAT!..

HERE'S JOSE BACK AGAIN!... ..THE SERVICE IN THIS PLACE IS IMPROVING!

..AHEM... I WAS ASKED, SIR...

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Rick's fate is now in your hands

ALPHA WAVES
Infogrames

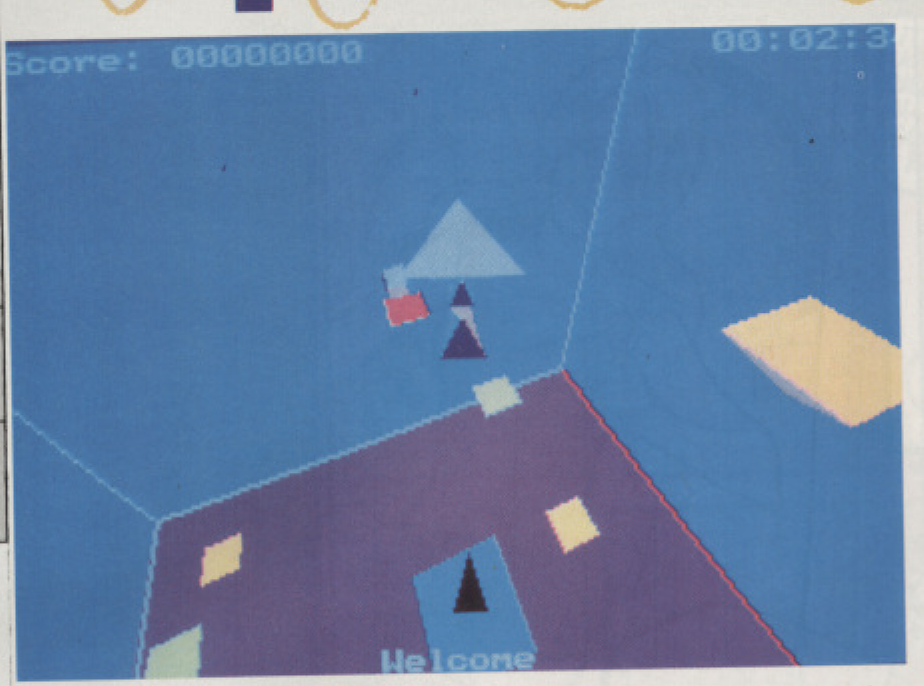
IBM PC AND COMPATIBLES	
PRICE	£29.99
OUT	Now
GRAPHICS	80%
SOUND	91%
PLAYABILITY	85%
VALUE	80%
OVERALL	80%

AMIGA	
PRICE	£24.99
OUT	Now

ATARI ST	
PRICE	£24.99
OUT	Now

Alpha Waves

Laurence Scotford gets in tune with the cosmic web and looses himself in the first 'emotion software'. Man.



THE FIRST LOCATION is nice and easy. Simply check the mobile's height with a low camera angle and then control the craft's motion by monitoring the progress of its shadow with a high camera angle. A couple of short hops is all it takes to reach the exit.

ALPHA WAVES is the third release in Infogrames' Crystal Collection, the first two being Alexei Pazhitnov's 'sequel' to **Tetris**, namely **Welltris** (reviewed in Issue 24), and **The Light Corridor**, a 3D bat and ball affair. Alpha Waves is the most abstract and original of the three, a status which is perhaps inevitable considering its subject matter.

Alpha Waves makes use of the theory that our brains emit particular frequencies depending on our current state of mind. By subjecting our senses to particular frequencies of light and sound we can cause our brain to shift involuntarily into particular states from deep relaxation to extreme agitation. The idea is not new – brainwashing has made use of similar techniques for some time. Fortunately Infogrames' program has a more benign purpose.

With a strange but manoeuvrable craft known as a 'mobile' under your control, the objective is simply to explore as many of the 256 three-dimensional rooms as possible before your time runs out.

The platform-filled rooms are divided into 12 areas. Each of these is characterized by different colours, soundtracks and puzzles, designed to collectively achieve a particular state of awareness from Meditation through to Energizing. If you want to explore these states at leisure you can switch to Emotion mode and play any of the areas without the added pressures of time and scoring.



SOME DOORS ARE LOCKED (as indicated by the wire-frame polygon in front of the door). All you need to do to pass is collect the corresponding wire-frame shape which acts as a key.

ALPHA WAVES WASH BRAINS WHITER!

IF YOU EVER SAW Michael Caine being brainwashed in **The Ipcress Files** you will know just how important light and sound is supposed to be for this sort of thing.

In one sequence poor Michael is subjected to a prototype Acid House Party – lots of loud, atonal sound, with lots of flashing lights, and not a lot of fun unless you are already brain dead.

Recently certain 'entrepreneurs' have been exploring the more beneficial effects of subjecting our senses to a barrage of light and sound. The basic idea is that your brain emits different frequencies depending on what its doing at any particular moment. This theory was formulated by German psychiatrist Dr Hans Berger. He did experiments during the 1920's with patients hooked up to an electroencephalograph (a device for measuring brain activity).

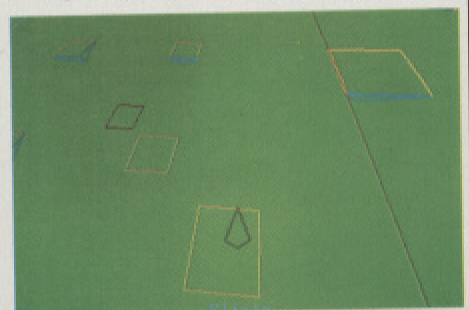


Dr Berger published his results in 1929, which revealed that normal day to day activity is characterised by rapid Beta waves (13-18 cycles per second), while a relaxed mind emits slower Alpha waves (8-13 cycles per second). As the brain sinks into deep sleep it emits even slower Theta waves (5-8 cycles per second), while a state of complete unconsciousness causes Delta waves (less than five cycles per second) to be emitted. By subjecting the brain to audio-visual stimuli of particular frequencies, sympathetic frequencies can be set up in the brain to induce the required state of mind.

The Japanese (surprise surprise) were some of the first people off the mark with a brain machine. This futuristic looking device consists of headphones through which the necessary pulses are emitted and a pair of goggles with lights that flash on and off at a complementary rate. By adjusting the frequency of both the lights and aural pulses the user can purportedly attain any desired state of mind. Since their introduction brain machines have come out of the closet of crankiness and found some commercial success. So if you fancy having your brainwaves cooked, you probably only have to look as far as your Yellow Pages!



DOTTED AROUND the complex of 256 rooms are 16 energy crystals which provide extra time. The crystal shown here is guarded by one of the creatures also found in the complex. The effects a being has on the mobile depends on its type.



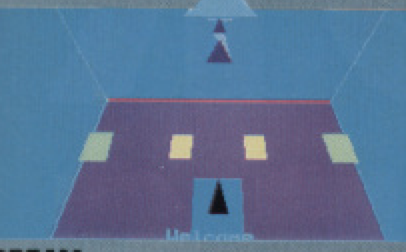
AS YOU CAN SEE, the display can be switched to a wire-frame construction. It's less attractive, sure, but it does increase the speed of play on slower machines.

PC ALPHA WAVES' effect is so dependent on colour and sound that you really do need a fast VGA machine with an AdLib sound card to get the most out of it. However, even with all the suitable hardware Alpha Waves doesn't have much of a lasting appeal. It's quite an entertaining way to spend a few hours, but the problem is that as nice as the idea is there simply isn't enough variety to sustain interest. After a few weeks play the only state of mind that Alpha Waves will induce is boredom. Whether the light and sound frequencies actually do have some effect is difficult to tell – certainly no-one here noticed any difference. However founded the theory is, Infogrames should be given credit for backing some very original product. Let's hope that the three products that form the Crystal Collection are the shape of things to come.

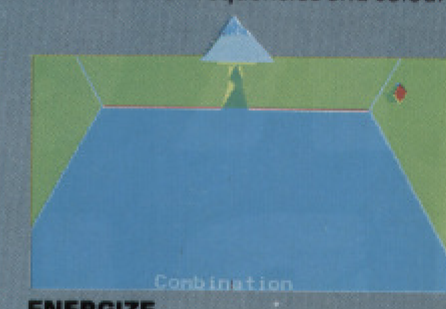
A There should be no problems here. What's seen here is indicative of how this version should look. There's no reason why the sound will be any less effective than that heard on a suitably equipped PC either.

ST The colours used in each room are limited so there's no reason why the ST version should not look as good as its PC cousin. Also, the simple but effective soundtrack is within reach of even the ST's sound chip.

A QUICK-START GUIDE to states of mind and the aural frequencies and colours required to achieve them.



DREAM
For developing creativity and fusing with your imagination... **Aural Frequencies** Beta 18Hz, Theta 5Hz, Beta 18Hz **Colours** Pastels



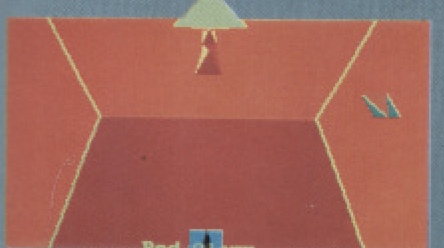
ENERGIZE
For preparing for effort and revitalising yourself... **Aural Frequencies** Beta 13-20Hz **Colours** Tonic, Progressives



RELAX
For relaxing and relieving stress... **Aural Frequencies** Alpha 13-8Hz, Regressives **Colours** Greens, Blue-Greens



ADAPT
For integrating and improving adaptive faculties... **Aural Frequencies** Beta 18-8Hz, Beta 8-18Hz **Colours** Alternates



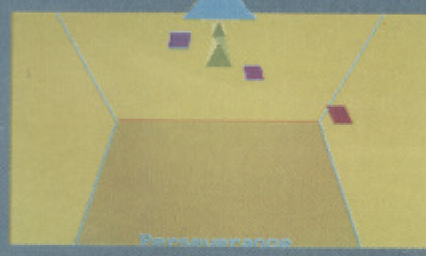
AWAKEN
For increased receptivity and attentiveness... **Aural Frequencies** Beta 15-20Hz **Colours** Reds, Alternating



DEVELOP
For self mastery and spiritual openings... **Aural Frequencies** Theta 4-7Hz **Colours** Blues, Alternating



STIMULATE
For activating the mind and developing willpower... **Aural Frequencies** Beta 13-20Hz **Colours** Bright, Alternating



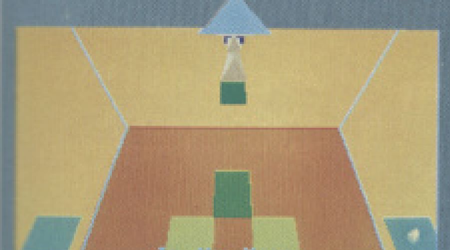
CONCENTRATE
For anticipation and perception... **Aural Frequencies** Beta 20-13Hz **Colours** Yellows, Regressives



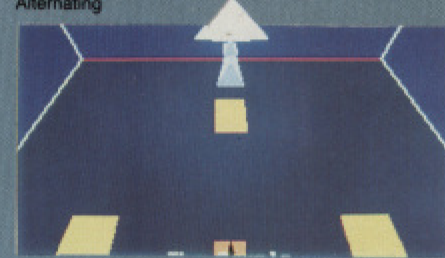
STAMINA
For adapting and making efforts... **Aural Frequencies** 8-20Hz **Colours** Contrasts, Alternating



ORIENTATE
For spatial coordination and a sense of direction... **Aural Frequencies** 4-20Hz **Colours** Contrasts, Alternating



MOTIVATE
For perseverance and taking risks... **Aural Frequencies** Beta 13-20Hz **Colours** Oranges, Progressives



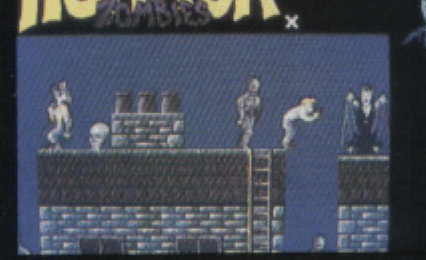
MEDITATE
For ecstasy and spiritual fulfillment... **Aural Frequencies** 10-5Hz, Regressives **Colours** Purple



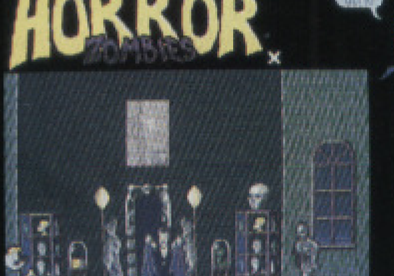












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MILLENNIUM

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Prince Of Persia

Gary Whitta finds delight in an arcade adventure full of Eastern promise...

IT IS A TIME OF DARKNESS. The great Sultan has long since left the land of Persia to fight a war across the sea, and the evil Grand Vizier Jaffar has seized control of the land. His tyrannic form of government has left the country a grim shadow of its former self, and anyone with plans of restoring peace have been thrown in the dungeons deep below Jaffar's palace, never to be seen again.

For Jaffar himself however, one thing remains. Not content with absolute power over the land, he has taken a fancy to the Sultan's beautiful daughter. But, for all of Jaffar's wooing, the Princess is not interested – she has eyes only for a handsome young adventurer who has come to Persia from a foreign land. Outraged, Jaffar has had the boy stripped of his possessions and thrown in the palace dungeons. Now the Princess has just an hour to agree to marry Jaffar – or forfeit her life.

Of course, you won't let that happen. As the imprisoned young adventurer who has just managed to escape from your cell in the palace dungeons, you have 60 minutes to make your way to the top of the palace and rescue the Princess. But the sands of time are already running out.

Jaffar's palace is made up of 12 levels, starting deep in the dungeons and progressing up through the labyrinthian castle to where the Princess is imprisoned. The Prince's objective in each level is simply to reach the door that leads to the next. But of course it's not as easy as it sounds... The multi-storey, flick-screen levels are riddled with deadly traps, yawning chasms and crumbling platforms that can send you plummeting to your doom at any moment. It's too late to turn back now.

PRINCE OF PERSIA
Broderbund And Domark

AMIGA

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SOUND	90%
PLAYABILITY	94%
VALUE	90%

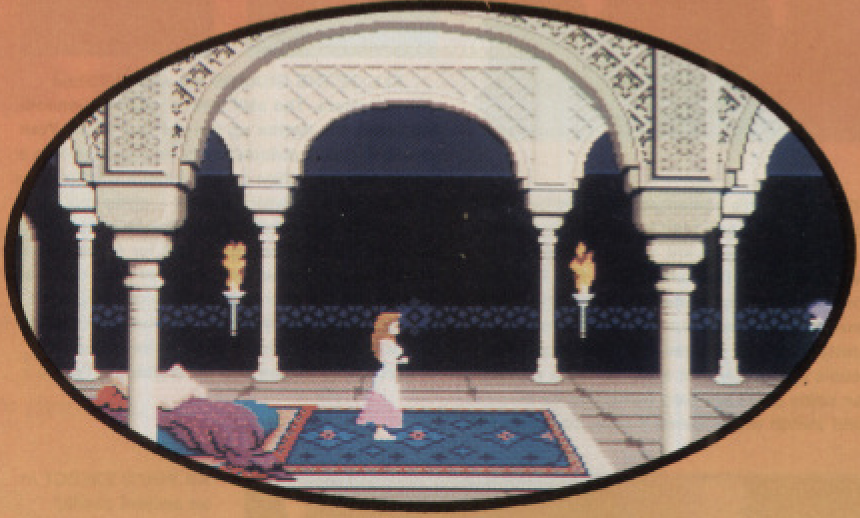
OVERALL 93%

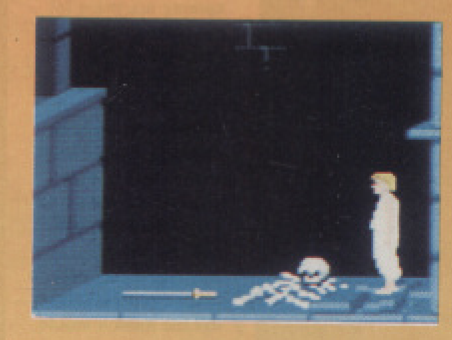
ATARI ST

PRICE	£24.99
OUT	January 1991

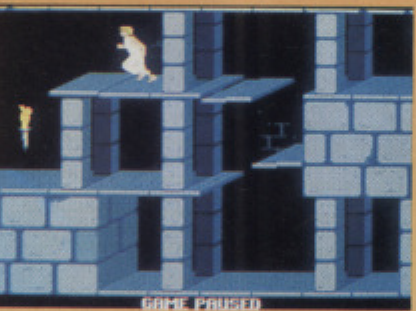
IBM PC AND COMPATIBLES

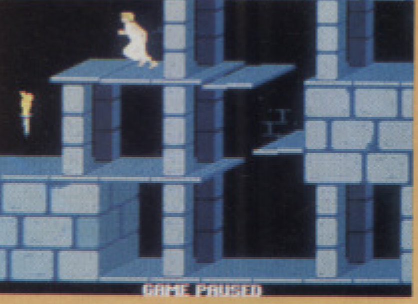
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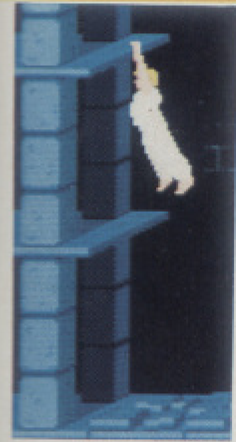


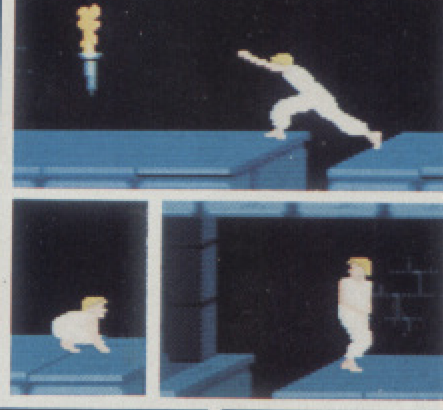
THE FIRST LEVEL is the smallest of them all and, thankfully, not too difficult so you can get into the swing of things. Having lost your possessions, the top priority is to get hold of a sword – without one you are no match for the palace guards.





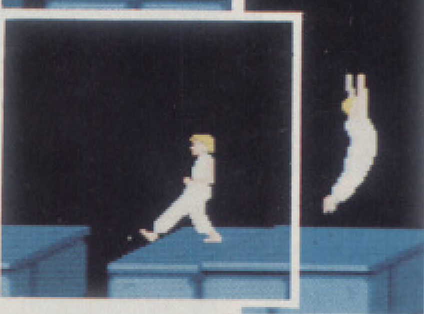
OUR HERO'S ENERGY (represented by those little arrows at the bottom of the picture) is limited and should he fall too far he can wind up injured or even dead. Even falling deliberately to get onto a lower platform can hurt, so it's safer to climb down by hanging from a platform and then letting go.





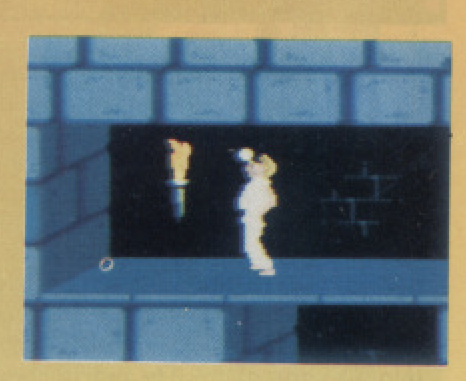




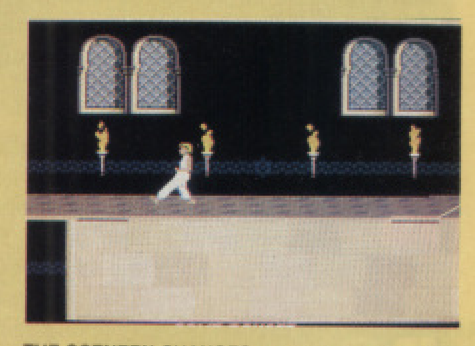


OUR YOUNG adventurer is an articulate character whose stamina is matched only by his ability to adapt to almost any situation. He runs, jumps and climbs from platform to platform, and even takes careful 'walking on eggs' steps to position himself perfectly for a jump or other precise movement. Careful steps also have one other distinctive advantage – running creates momentum, and you may have to skid a few more feet before coming to a complete halt, which is often enough to send you over the edge of a platform into a chasm.

IT'S VITAL to master the art of jumping as it's often the only way to get from one part of the screen to the other. A run-up is necessary for really long jumps, although the shorter platforms aren't particularly accommodating for this. Instead, careful steps are used to get as close to the edge of the platform as possible before launching yourself forward. In true Indiana Jones style, even if your jump is short you can still make it by grabbing onto the target ledge as you fall and pulling yourself up.



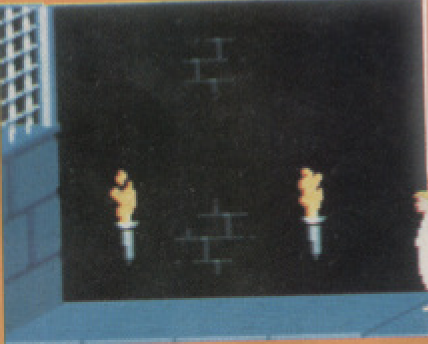
POTIONS DOTTED around the palace have different effects. Some recoup and increase your energy, but only trial and error will tell you which coloured potions should be drunk or avoided.



THE SCENERY CHANGES once you get out of the dungeons and into the castle itself at around Level Five. Now the backdrop is decorated with tapestries hanging from marble walls. But don't expect the going to get any easier.

PRINCE OF PERSIA
Broderbund
And Domark



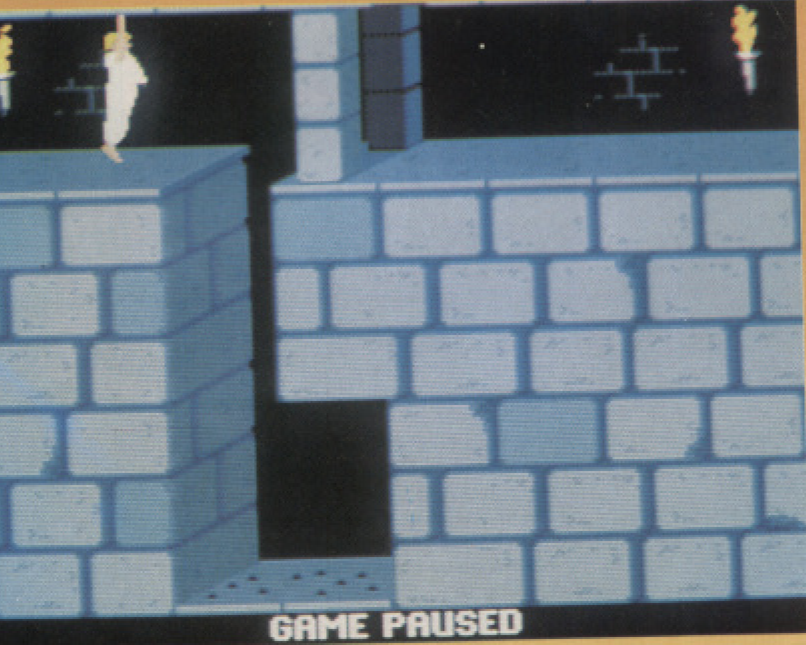


SCREEN EXITS are sometimes blocked by iron portcullises. They can only be opened by finding and activating the relevant switch – which comes in the form of a raised floor tile. Trouble is, the gates don't stay open for long, and since the switch isn't always on the same screen it can be pretty hectic as you race to get through the portcullis before it slams shut. To make matters worse some gates are also controlled by a second switch which slams it shut, so watch out.





ALL OF THE GUARDS are accomplished swordfighters. The skill level of your opponents increases the further up the castle you go. Your sword is drawn automatically on encountering a guard, and from then on you have a simple array of moves with which to win – strike, block, advance and retreat. Fight theory is simple enough: a unit of energy is lost for every sword blow that hits home, and whoever runs out first loses. As the guards become more adept the fighting becomes more dangerous, with battles sometimes taking place on the edges of precarious ledges and on crumbling floors.



AS YOU'D EXPECT in an ancient castle, secret passages aplenty are there for the finding. Jumping up to knock the tiles above is the only way to identify the entrance to a secret passage. Look closely to the right of that pillar in the centre of the picture and you can see the tile moving. If you were to jump the drop and hit the tile itself it would fall (mind it doesn't hit you – you lose energy). Now you can climb up and discover the secrets of the passage...

A **PRINCE OF PERSIA** appears to be little more than a straightforward exploratory romp with some impressive animation, but it quickly reveals itself as most gripping arcade adventures around. Its success is down to a combination of a highly articulate and yet instinctive control system and the fact that all of the problems are overcome by a seldom seen blend of mental and dextral skills. The result comes close to capturing the feel of an **Indiana Jones**-style adventure flick where the hero gets into all sorts of trouble but is somehow constantly hanging on by the skin of his teeth. The whole package is rounded off by a pleasingly-original Arabian theme, further enhanced by the atmospheric music score and some suitably Far Eastern scenery. Prince Of Persia is supremely playable, thrill-a-minute entertainment which takes the concept of adventuring back to its roots where it belongs.

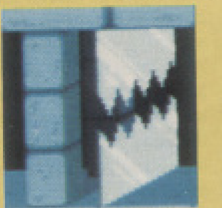
ST YOU WON'T be disappointed with this one. Broderbund hasn't taken advantage of the STE's capabilities, but then apart from the sound there's little point. Even so, there's nothing offensive to the ear on the basic machines.

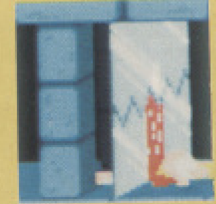
PC EVEN WITHOUT taking advantage of the AdLib and Roland support, Prince Of Persia's every bit as entertaining in Hercules, CGA, EGA, VGA and Tandy.





SMALL HOLES in the floor can only mean one thing – spike traps. These lethal devices activate whenever you approach, producing a set of razor-sharp spikes just waiting for you to fall on them. They often lie at the bottom of chasms and below sections of crumbling floor, making them all the more dangerous. The careful step comes in handy here once again, allowing you to stroll through spike traps with ease.





EVEN MORE DEADLY than the spike traps are these snapping razor gates. Be so much as a split-second out on the way through and you get chomped, the blood tastefully staining the steel as it rises and falls.

A PRINCELY PROGRAMMER

PRINCE OF PERSIA is the work of 25-year old New Yorker Jordan Mechner. His games-writing career isn't exactly prolific, but it's impressive all the same.

A psychology graduate of Yale University, Mechner started fiddling with computers at the age of 15 when he blew his life savings on an Apple II. "I started off programming simple games like maze games for fun," Jordan explains. "I always had hopes of producing games that were good enough to publish, but that didn't happen until I wrote **Karateka** in 1984. The idea for that was to do a realistic simulation of karate fighting, and that was when I started experimenting with animation. We got in a karate master and filmed him in order to get all the moves right."

Despite Karateka's success – over 400,000 copies worldwide – Jordan wasn't overly pleased with it. "The storyline of Karateka was very linear, you just moved left to right and the karate guys would come on to fight you. I really wanted to do something where the game was as good as the animation."

After the release of Karateka, Jordan went back to college to finish his psychology course and play around with his other major interest – screenplay-writing. "I completed one screenplay which I took around the major studios in Hollywood, and I'm working on another one now," he reveals.



Then, in 1986, came Prince Of Persia. "I was trying to think of an idea for a new game, and I decided on doing something like Karateka, but where you had a proper environment to play in. In the original game there were no guards to fight, because I was trying to get away from the violent excesses of Karateka and concentrate on the puzzle-solving side. But that didn't really work, so now you have both elements. I wanted to give the game the feeling of a silent movie."

To create Prince Of Persia's remarkable animation, Jordan had to go through what he himself describes as a laborious process. "I got a live actor in the form of my little brother David to act as the Prince, took him to the park with a video camera and basically filmed him running and jumping and doing all the things that Prince would have to do. I then played the tape back, and took snapshots of the screen using a 35mm camera to produce static frames. I highlighted these shots with a black marker to produce a series of silhouettes, arranged them all into order and digitised them again. It's a digital-to-analogue-to-digital process."

The result is 60k of animation data alone, taken up by 4-500 animation frames for all the characters – 200 of which are for the Prince alone.

Jordan says he's pleased with the finished product, although he admits it didn't turn out quite the same as how he first visualised it. "It's changed a lot since I started, and part of the reason why the project took so long is because I kept stopping to re-evaluate the game's direction. Originally there was going to be a level editor which would allow the player to create his own dungeons. That tool actually exists – I used it to create the 12 levels in the game – but the decision was made not to include it in the finished game."

With Prince Of Persia already proving a big success – it's been particularly well received in Japan – plans are already underway for a sequel. "Hopefully it'll pick up the story where the first game left off. I want to use the same character and control, but put him in a new environment with new monsters and so on."


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Amiga version

BLUE MAX
Three-Sixty
And Mindscape

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PRICE	£34.99
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GRAPHICS	90%
SOUND	85%
PLAYABILITY	87%
VALUE	85%

OVERALL 90%

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Blue Max

Laurence Scotford joins those magnificent men in their flying machines as they go up diddly-um up over the war-torn fields of France and shoot each other.

THE 'POUR LE MERITE', or 'The Blue Max' as it was known to British pilots, was something to be both admired and feared. It was an award bestowed only on the very best German pilots of World War I. When an allied pilot challenged the recipient of a Blue Max he knew that he would have to call on superhuman dogfighting skills if he was to return alive.

Unlike now, when the machines practically fly themselves, then the aircraft were often experimental and frequently unstable. Simply flying them was hazardous enough – using them to fight required tremendous skill. Three-Sixty's attempt at a World War I aerial simulation attempts to capture the tension and exhilaration of flying those crates. As with any recent simulation worth its salt, **Blue Max** features gut-wrenchingly fast 3D displays (although owners of slow PCs can and should ignore those adjectives). But Blue Max has a broader complement of display options than its counterparts. It's even possible to 'turn' the pilot's head to look up and down or from left to right (the speed at which this occurs would seem to indicate a pilot with an extremely stiff neck, but it's useful nevertheless).

There are no less than four variations on the theme included in Blue Max: Practice, Action Dogfight, Two Player Dogfight, and Campaign. Practice is the best place for virgin pilots to begin. You start in the sky, trundling along with 50 per cent throttle and an enemy plane heading straight for you. But relax... Although he won't make things easy for you, he doesn't shoot back so you can take pot shots at him without fear of reprisal. And you need all the practice you can get if you are to survive a real dogfight – the computer is a damned fine shot.

If you have a friend to hand (ho hum) you can always try a two player dogfight, in which you should at least have a more evenly matched opponent. Unfortunately there's no option to link two machines.

Once the basic skills of flying and shooting are mastered it's worth tackling a campaign. In this mode missions involve Patrols, Defence, Bombing, Photo Reconnaissance or Balloon Busting. Each time you safely complete one mission you are given another one, and so on, until either the campaign is successfully completed or you are killed.

If you discover that your flying skills leave a lot to be desired then Blue Max is still not a complete write off. The designers have thoughtfully included a two-player strategy-based option, which uses the 3D graphic system to show moves plotted on a grid divided into hexagonal zones.



BEFORE YOU EVEN BEGIN to play Blue Max the number of available options will impress. It's very easy to tailor the program to suit your system and personal preferences. You can even alter the graphics mode from this panel.

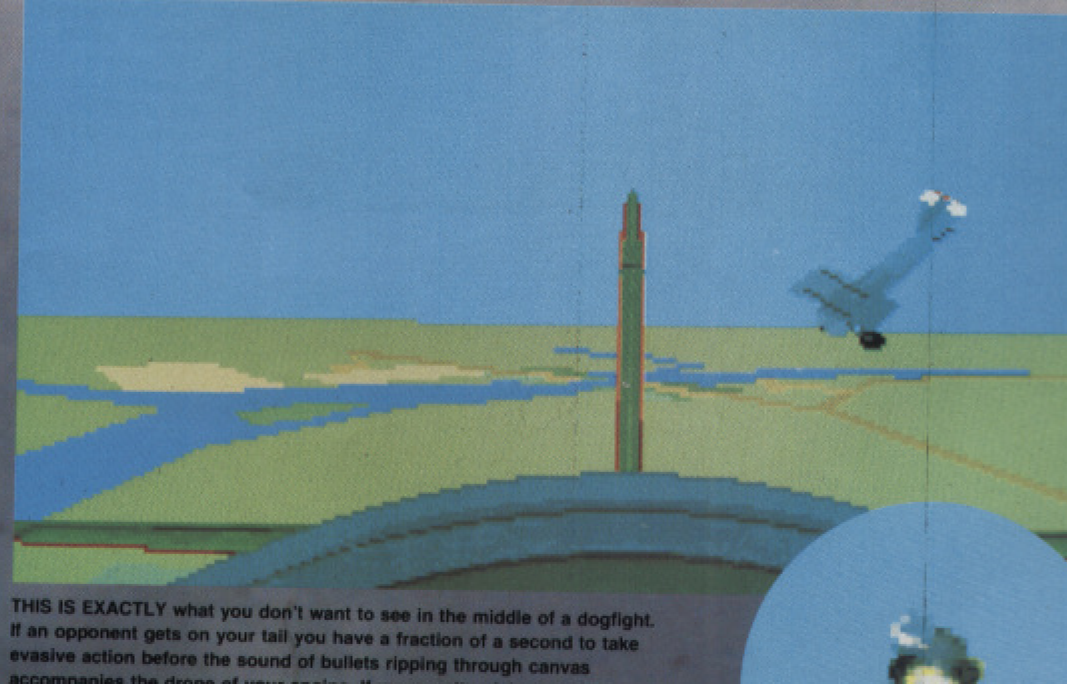


THERE IS PLENTY of ground detail in Blue Max. You can even fly under the bridges if you are skilled enough – though this is not recommended to those of a nervous disposition.

LOST SIGHT of your opponent? A quick look over the wing may well locate him again. Of course, having to fumble for the right key is not as easy as just turning your head but it's better than nothing.



THE CHASE PLANE view is handy for trying out manoeuvres. You can see exactly what effect your joystick manipulation is having on the old cabbage crate.



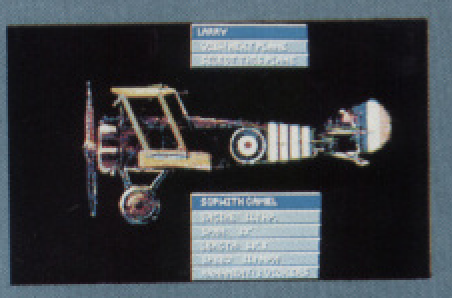
THIS IS EXACTLY what you don't want to see in the middle of a dogfight. If an opponent gets on your tail you have a fraction of a second to take evasive action before the sound of bullets ripping through canvas accompanies the drone of your engine. If you aren't quick enough it may be the last thing you hear.

THE AIRCRAFT

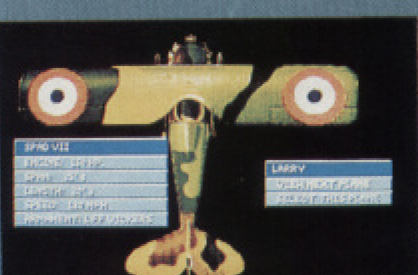
THERE ARE EIGHT aircraft in total, four for each side. Here's a quick-start guide for spotters...

ALLIED

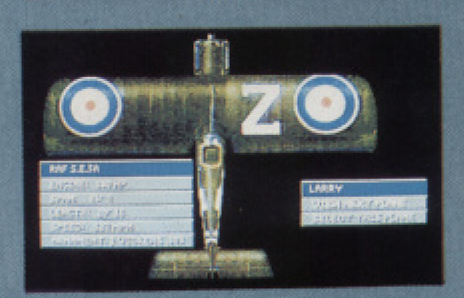
Sopwith Camel
The most famous World War I aircraft, and the most successful: it claimed more victims than any other. It also had a limited bomb carrying capacity which proved devastating for enemy infantry.



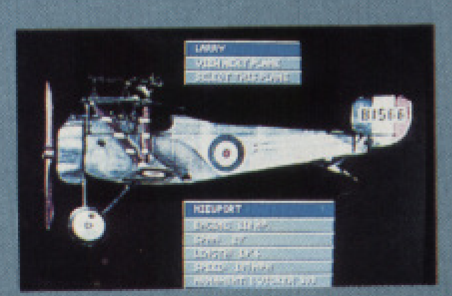
Spad VII
The lightest and fastest aircraft to emerge during this period. At the hands of an experienced pilot it could easily confound the enemy with its agility.



Se5a
A solid and reliable aircraft capable of taking a lot of punishment. It did, however, occasionally suffer problems with its synchronising gear which resulted in the prop being damaged by bullets.



Nieuport Nie 17
Another popular choice. It originally had its gun mounted on the top wing, but synchronising gear was added later. It was unusual in its ability to electrically fire rockets from its wing struts.

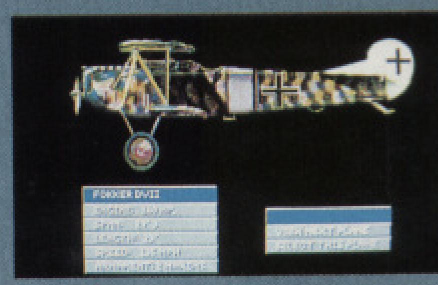


AXIS

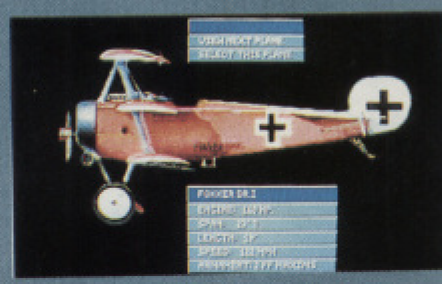
Albatross DIII
A very durable machine constructed entirely of plywood. It was the first twin-gunner produced during the war, and one of the planes flown by the Red Baron. Germany regained its air supremacy thanks to this machine.



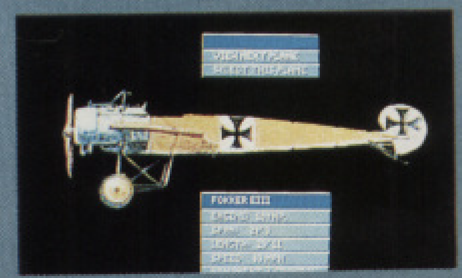
Fokker DIII
An early Fokker which, despite seeing little active service during the war, was an extremely capable machine which boasted a top speed of 100mph and twin Spandau machine guns.



Fokker DR 1
The plane that made The Red Baron a legend. Its design was inspired by that of the Sopwith Triplane and it was capable of 103mph at an altitude of 13,000 feet.

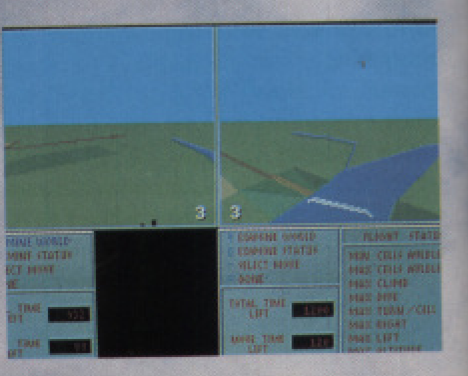


Fokker EIII
A mono-plane that was initially used as an observation plane. When the body was made sturdier and the engine improved it was put into service as a reliable fighter.





AN ALTERNATIVE to the full screen view is this one. It's a little more restricted but you do get a full control panel rather than a tiny status strip. This mode is also the only one which allows the pilot's view to be panned and tilted.



WHEN YOU GET BORED of battling it out with the computer you can always try your newly acquired flying skills on a human opponent. A nice touch is the ability to either fight each other or fly together against computer-controlled opponents. Either way it's great fun, despite the reduced forward view.



THE STRATEGY OPTION is a completely different kettle of fish, providing entertainment for those joystick jerks that consistently get shot down 30 seconds after getting into the air. Each move is pre-planned on the hexagonal grid and then shown on the 3D display.

ONCE YOU ARE CONFIDENT of basic flying and dogfighting the full-blown Campaigns can be tackled. There are three scenarios: Bloody April, Battle Of Amiens, and Ludendorf Offensive. The missions you are assigned to depend on whether you choose to play an Allied or an Axis pilot.

PC AT LAST, a flight simulation that is accessible, fun, and provides lasting entertainment. The nice thing about World War I fighter simulations is that there are no confusing banks of controls to worry about - if you own a decent analogue joystick then you should be able to fly most missions with only very occasional key presses. The two-player and strategy options and the high degree to which the basic gist can be customised adds to the value. Of course it's the same old story with regard to speed. On an 80286 machine running at 16Mhz Blue Max maintains a good speed with a lot of detail, but it gets a mite stodgy with the addition of clouds. If you own a slower 80286 machine you can probably keep up the speed by switching off some of the detail or running it in EGA (urgh!), but 8086 owners can forget it. The only real criticism is that the computer-controlled enemies fly a little too well and fire a bit too accurately for realism. The hits are continual even when performing ridiculous aerial acrobatics to avoid the bullets. To be fair though, this is a very minor blemish on what is otherwise a superb simulation.

A THERE SHOULDN'T be much of a problem here. All being well this version should look and play pretty much like the EGA version on PC.



YOU CAN EXPECT the basic action to perform fairly well on the Atari. The major differences will be no sampled sounds and a colour reduction.

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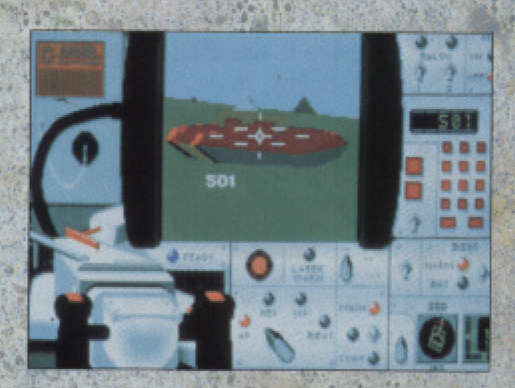
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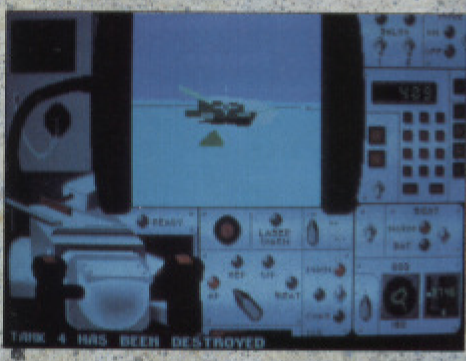
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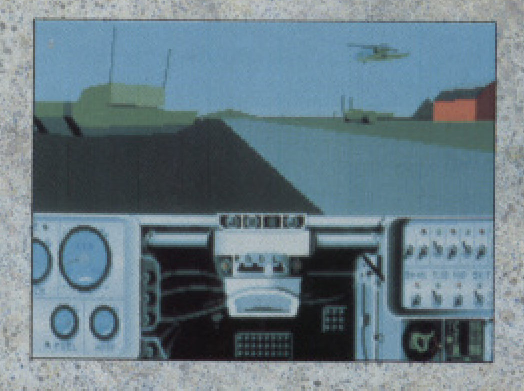
M1 TANK PLATOON



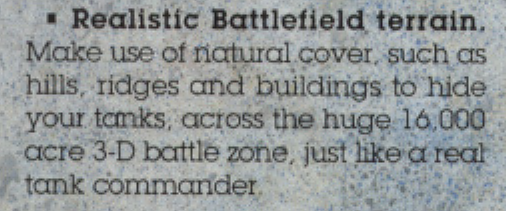
▪ **Leadership.** Each of the 16 men in your tank platoon has his own battlefield skills and abilities. Improving with experience, promotion and decorations, your chances of success increase as your platoon become battle hardened.



IBM SCREEN SHOTS SHOWN. ACTUAL SHOTS MAY VARY



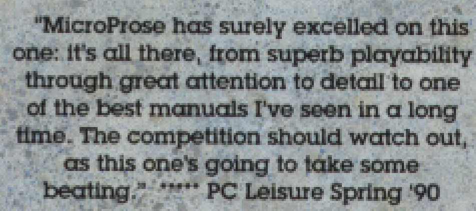
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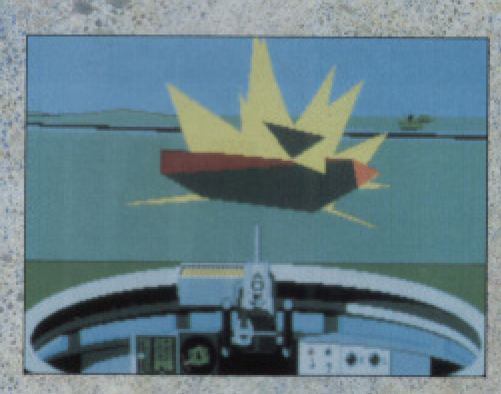
M1 Tank Platoon was released for IBM PC compatible machines in October 1989.



"MicroProse has surely excelled on this one: it's all there, from superb playability through great attention to detail to one of the best manuals I've seen in a long time. The competition should watch out, as this one's going to take some beating." ** PC Leisure Spring '90**

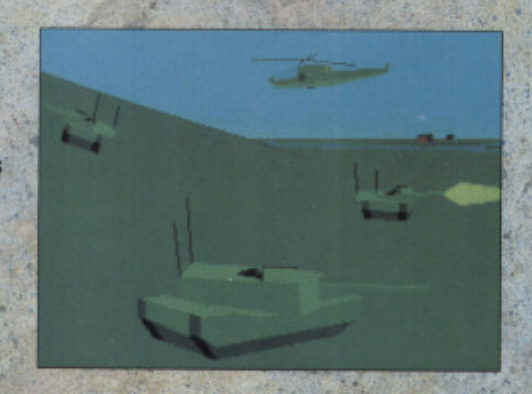
"I can't really fault M1 Tank Platoon as it's definitely MicroProse's most comprehensive simulation yet." 87% C&VG Nov '89

"The most frighteningly accurate tank sim we've seen." 926 Ace Dec '89



▪ **Endless variety.** Fight during the day, at night, in snow, mud, rain or clear weather. With thousands of battlefields and millions of situations and you get endless enjoyment. Decide between single battles or an entire campaign.





Links

Gordon Houghton does the rounds with an innovative new golf simulation from the makers of the classic Leaderboard.

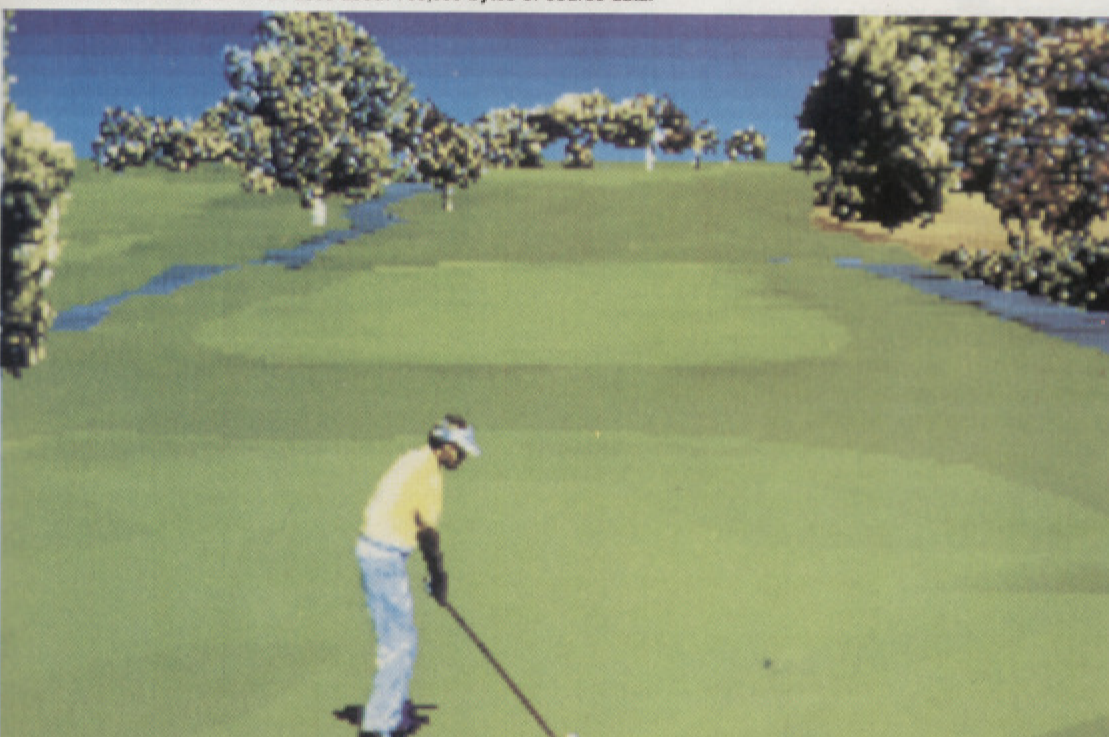
LEADERBOARD was arguably the first golf simulation to make any impact on home computer owners because it contained three major innovations. The first was a realistic first-person 3D display, the second a flexible but simple shot control mechanism which meant that the courses tested your skills rather than your patience, and the third was realistic ball movement. Its programmers were Bruce and Roger Carver – who form the core of the **Links** team.

Links is an attempt to create the most comprehensive golf simulation to date. Paradoxically, it only contains one set of 18 holes – the Torrey Pines PGA golf course – but reproduces it in minute detail, rather than opting for the more or less standard plurality of courses in other golf simulations. This is because the actual course is less important than the system which conveys it – VGA graphics, digitised sound effects and speech, and as wide a range of alterable parameters as you will find anywhere, including up to eight players taking part, a selection of 20 clubs, wind and ball lie, and even the ability to change your stance. Access already has several course disks in the pipeline, so that once you have completed Torrey Pines to your satisfaction you can try a new set of hazards.



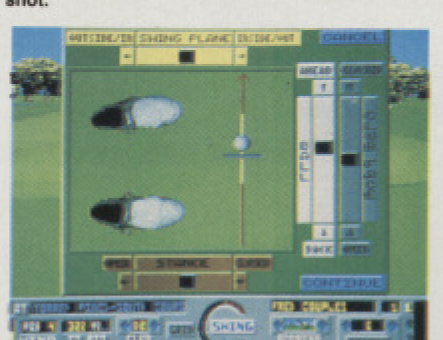
ALL THE ACTION takes place on the Torrey Pines course, a part of the PGA Tour since 1952. To recreate it in exact detail the programmers played it, took 500 aerial and landscape photographs, video-taped it, obtained topographical and grading drawings, gathered information about the weather, digitised the actual course vegetation, and even included the clubhouse! It all uses about 700,000 bytes of course data.

GETTING INTO A BUNKER is easy but (realistically) it's hard to play a shot of any subtlety out again. At least you don't have to worry about getting sand in your face or raking it when you leave.



IN AN ATTEMPT to take the experience of 'being there' to new limits, the course is designed in full 256-colour VGA. This creates an unparalleled subtlety in contours, and allows the action to be recreated with superb realism – judge for yourself.

HITTING THE BALL can be as simple or complicated as you like. Once you have decided on the type of shot, selected your club, and taken into account factors such as wind and bunkers, there's a standard power meter-cum-snap indicator (the circular bar in the centre of the icon panel). Because of the amount of control you have over every shot, you can hit the ball just about anywhere, including out of bounds. One novel feature about Links is that – unlike most golf simulations – a severe excess of power means a loss of control and an underhit shot.



LINKS' SUBTLETY is further enhanced by the ability to radically alter the way you play shots. You can fine tune them by adopting an open or closed stance, or by opening and closing the club face.

LINKS
Access And US Gold

IBM PC AND COMPATIBLES

PRICE	TBA
OUT	TBA
GRAPHICS	91%
SOUND	90%
PLAYABILITY	90%
VALUE	88%

OVERALL 89%

AMIGA

PRICE	TBA
OUT	TBA

ATARI ST

PRICE	TBA
OUT	TBA

NB!

Please note that Links is currently available on the IBM PC and compatibles from Software Circus Ltd, The Plaza, 120 Oxford Street, London W1N 9DP. Tel: (071) 436 2811. The price: £39.95.

GOLF: THE STORY SO FAR...

NO-ONE KNOWS the exact origins of golf, but a crude form of the sport was played in Holland in the 13th century – it was known as 'spel metten colve' ('game played with a club'). The title was then shortened simply to 'colve', which over the centuries was corrupted to 'colf' and finally to golf.

Golf's official birth occurred in Scotland in the 15th century. It gained such popularity there that King James II banned it in March 1457. Despite this, it remained the national sport.

The oldest golf club in the world is also Scottish: the Royal Blackheath was founded in 1608 (St Andrews was founded in 1754). The first golf balls were made of leather stuffed with feathers, but were replaced by balls made from gutta percha in 1848. The rubber-cored variety (invented in 1899 and standard today) were widespread by 1902. Steel club shafts were authorised in the US in 1925, and in Britain in 1929.

LINKS
Access And US Gold

TRIVIA – OF COURSE!

Mary Queen Of Scots was the first woman to play the sport.

The longest legal drive was one of 515 yards by Michael Austin (Las Vegas). The longest drive ever was on ice. Nils Lied hit a ball 2650 yards across an ice field in Antarctica.

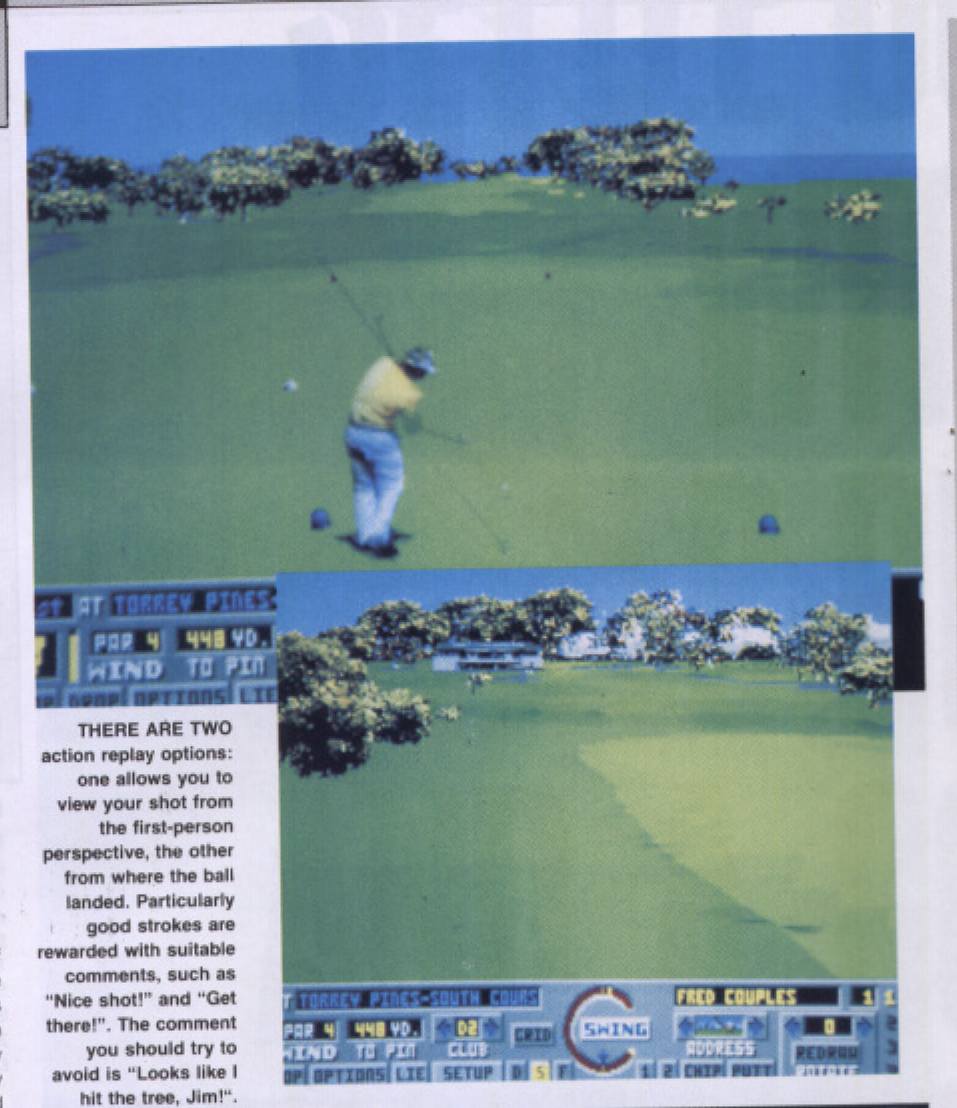
Tommy Armour lost his eye in the First World War, but still won the 1927 US Open Golf Championship.

Sevvy Ballesteros used to solve his golfing problems by listening to hypnosis tapes in his hotel room before a tournament.

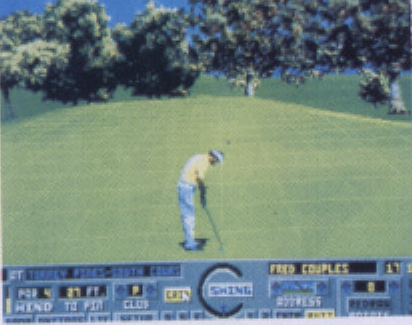
In 1970 a game of ladies golf on the Isle Of Bute was interrupted by a torpedo accidentally fired by a Royal Navy submarine – it landed on the first green.

The youngest player ever to score a hole-in-one was five-year-old Corby Orr, at the Riverside Course in Texas.

In a competition at Peacehaven in 1890, Mr A J Lewis took 156 putts on one green without holing.



THERE ARE TWO action replay options: one allows you to view your shot from the first-person perspective, the other from where the ball landed. Particularly good strokes are rewarded with suitable comments, such as "Nice shot!" and "Get there!". The comment you should try to avoid is "Looks like I hit the tree, Jim!".



AT ANY TIME you can overlay a contour grid on any part of the landscape, giving you an even clearer sight of the pitfalls ahead. This is particularly useful on the greens. Unfortunately, the pin is placed randomly every time you play, so no round is ever quite the same.



SELECTING THE Top View of a hole accesses this overhead display. The position of each player is clearly marked, and by moving the cursor to any spot on the map you can find out just how far you have progressed from the tee along with the remaining distance to the pin.

PC THE PRESENTATION behind Links could hardly be better – the VGA in particular works superbly, giving (for the first time in a golf simulation) a sense of the contours and depth of a course. The sound effects are just right too, with an atmospheric combination of impressive speech samples, unobtrusive bird-twitterings, and the spot-on sound of club against ball and the ball rolling into the hole. The playability behind this is equally impressive: the huge number of parameters make it a golfer's golf simulation rather than an arcade player's, and it takes a lot of practice even to achieve par. This is no bad thing though, due to the fact that there's only one course, and you do get a genuine sense of achievement when you hit your first birdie because it was such a long time coming! The one factor which prevents Links from being the ultimate golf simulation is the speed at which the program redraws the viewpoint on slower PCs – if the graphical detail is high it can be excruciatingly slow and definitely impedes your enjoyment. Even so, there's more than enough here to please arcade payers and strategists alike, including some cute features such as the ability to change your playing stance or print out scorecards. To appreciate Links to the full you need preferably a 386, a hard disk, sound support, and some expanded memory – if you have them, it easily becomes a match for **PGA Tour Golf**. Even if you don't meet these requirements, Links is still one hell of a golf simulation.

A THIS CONVERSION is being developed by US Gold over here, and scant details are available. One thing is sure though: the range of colours will not be available, although there's a possibility that the speech and sound effects will remain the same.

ST THIS ONE'S also being developed by US Gold, and what applies to the Amiga should apply here.



NO GOLF SIMULATION is complete without a scorecard, but Links even allows you to print out the damage after the round has finished. If you can stand the humiliation that is...

GOLFING GAMES GALORE

THE FIRST computerised golf course was created in 1979, developed by two American companies, Optronics and Texas Instruments. Leaderboard (1986) was arguably the first to realise the arcade power of the sport, following a host of inferior two-dimensional efforts. Here's a quick round-up of what Links' competition has to offer...

CALIFORNIA PRO GOLF
16 Blitz
This budget-priced simulation is a decent enough attempt for the money, but suffers a serious lack of credibility – where would you find clumps of trees in the middle of the course? Its major flaw is that the view switches from 3D to overhead at every green.

GREG NORMAN'S ULTIMATE GOLF
Gremlin
A more technical and detailed golf simulation it would be hard to find, but what it gains in detail it lacks in realism. The poor ball movement and lack of subtlety in the presentation of the greens mar an otherwise comprehensive simulation.

JACK NICKLAUS' GREATEST 18 HOLES OF MAJOR CHAMPIONSHIP GOLF
Accolade
Now available with a matching course designer, this four-course wonder is visually unappealing. It does feature some (bland) advice from the man himself, but the screen takes an age to redraw after every shot and the general feel is clumsy.

LEADERBOARD
Access And US Gold
One of the first golf simulations to appear and – if you can take the lack of frills – still one of the best. Lacks the sophistication of today's simulations though.

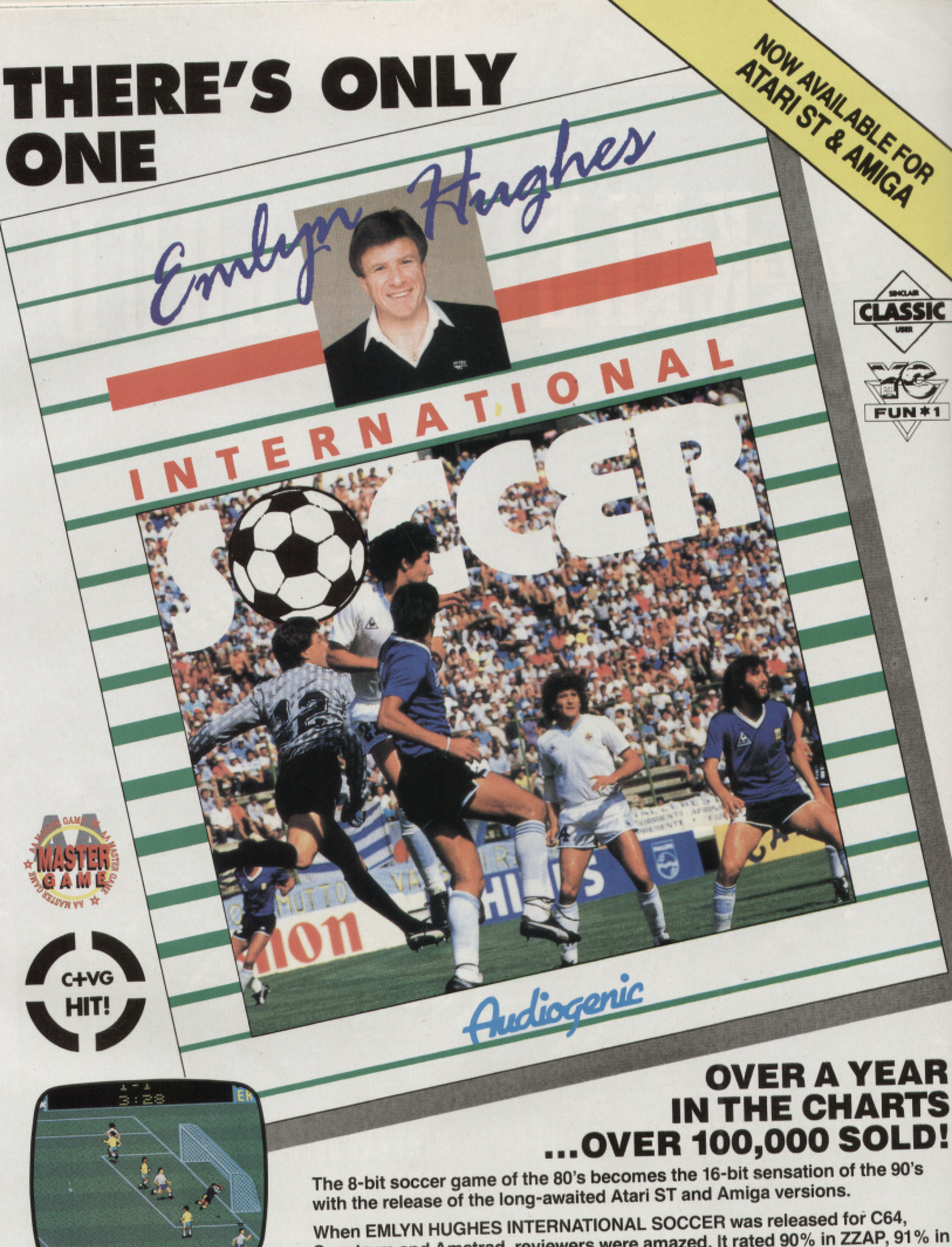
MEAN 18
Accolade
An early attempt to combine strategy with arcade skills, this spawned a couple of **Famous Courses** (St Andrews and Pebble Beach) but never quite achieved greatness. It's available on Accolade's **All-Time Favourites** compilation.

PGA TOUR GOLF
Electronic Arts
The most accurate and playable golf simulation so far: incredibly easy to pick up and play, with four tough courses guaranteeing lastability. Random factors such as wind and ball lie, and a few neat presentation touches make this simply the best there is.

WORLD CLASS LEADERBOARD
Access And US Gold
The Leaderboard concept has been flogged to death, but this is the best in the series. It features detailed, horribly tricky courses and the same basic but addictive arcade-style gameplay. An excellent introduction to the computer sport.

WORLD TOUR GOLF
Electronic Arts
Available for tenner, and now looking a bit long in the tooth. There are bags of features in there but the visual display is crude and the ball movement unrealistic.

THERE'S ONLY ONE



OVER A YEAR IN THE CHARTS ...OVER 100,000 SOLD!

The 8-bit soccer game of the 80's becomes the 16-bit sensation of the 90's with the release of the long-awaited Atari ST and Amiga versions.

When EMLYN HUGHES INTERNATIONAL SOCCER was released for C64, Spectrum and Amstrad, reviewers were amazed. It rated 90% in ZZAP, 91% in Sinclair User, 88% in Games Machine, 91% in Amstrad Computer User, 94% in Computer & Video Games, 887 in ACE, Game of the Year in CCI – we could go on for ever!

Now, with the release of the Atari and Amiga versions reviewers are reaching for their dictionaries to find new superlatives. ZERO described the game as 'totally excellent', the sound as 'absolutely brilliant' 89%; Your Amiga rated it 'the best soccer simulation to date – 95%'; YC World Cup Winner 97%.

Forget the rest – there's only one EMLYN HUGHES INTERNATIONAL SOCCER!

AUDIOGENIC SOFTWARE LTD
Winchester House, Canning Rd, Wealdstone, Harrow, Middlesex HA3 7SJ. Tel: 081-861-1166.

SEX! It's... VIZ

Lordy! It's Brian Nesbitt, lifting the lid on the pot that is Viz.

IN 1979 a little seed called Viz was planted in Chris Donald's back garden. Now Viz is around million feet tall and bearing big fruits.

Viz is full of swearing and enjoyed nationwide by people from all walks of life, from students to bankers. It's also spun off all manner of merchandise, from T-Shirts to home computer software.

Viz on the home computers is a new joint release from Virgin Games (who publish computer games) and John Brown Publishing (who publish Viz: The Comic). Unlike Viz: The Comic, which is made up North somewhere, Viz on the home computers is being put together by Probe, perhaps best known for its arcade conversion work.

But Viz on the home computers probably isn't quite what you'd expect. It's not like most comic-related computer fare to date, which has been in the arcade adventure mould (move a character around some scenery, collecting objects for use elsewhere). Viz on the home computers is a race.

"We decided to go for a race game instead of an arcade adventure simply because we wanted more of an arcadey feel," says Probe Producer Jo Bonar. "We didn't take the easy way out. Instead we tried to achieve a game involving the Viz characters, but which is really funny in its own right. The use of speech bubbles and graphics adds to the humour."

The contestants in this race are Buster Gonad, Biffa Bacon and Johnny Fartpants, with the two characters not chosen by the player controlled by the computer.



CHOOSE YOUR PLAYER . . . The three contestants in the great Viz race.





"We chose Buster, Biffa and Johnny as contestants," says Jo, "because they've all got a special power – an interesting anatomical anomaly if you like – that can be used in the game. Johnny Fartpants can jet around the screen, Buster Gonad can bounce on his balls, and Biffa hits people. It's more difficult to use characters like Sid The Sexist who just drinks lager and tries to pull birds, or Billy The Fish who's erm... a fish. The main characters were chosen mutually as the characters most likely to work well. They are also some of the most memorable characters in Viz – even people who don't read the comic have heard of them."

The special powers aren't readily available though. You have to earn them by means of a simple test of skill. "You have to play a sub-game before each level," says Jo. "They're chosen at random but all involve joystick waggling. There's six in all, two for each character's particular quirk – like the Johnny Fartpants High Altitude Guffing competition. The higher you guff, the more special power tokens you get for using in the race. You have to use them judiciously throughout the race, and it's essential to use them properly later on. Biffa goes into a friggin' lager frenzy and flails about, knocking everyone down. They only last for a certain amount of time, and you might bump into something or fall down a hole so you have to be careful where ►

▶ you use them."

The race takes place through "five parts of the Fulchester environ", with special guest hindrances from other Viz characters. "You start in the countryside, where there's people like Bertie Blunt and his parrot – who tries to dump on your head – and Parky, who has a go at everybody. Then you go into the town, with all sorts of strange cars and roadworks. There's Mrs Brady moaning about things not being what they used to be and Aldridge Prior on his Scooter – it would have been on his Harley but he lent it to Billy Idol.

"On the building site you meet Biffa's fatha, who beats people up, and there's Shakey, strumming away on his guitar and leaving the players confused. Then you go to the beach, with the crap sharks playing ball – well, what they think's a ball but is in fact a mine – and Spoilt Bastard, who's buried his mother up to her neck in the sand."



JOHNNY FARTPANTS doing what he does best in an attempt to beef up his pump power in the High Altitude Guffing competition.



Just for a laugh, we spoke to Viz artist-writer Graham Dury, Viz writer-artist Simon Thorp, and Viz publisher John Brown. What they had to say will both shock and astound you...

How did Viz come about?

GD: Viz was started by Chris Donald and Jim Brownlow in 1979. They were both working at the time – Chris was working as a DHSS clerk. It was just started for something to do. We joined around 1985. And the rest is history.

Where did the title Viz come from?

GD: It didn't actually mean anything but I think it's Latin for 'with respect' or something. It came about because Chris wanted to make a stamp, for letterheads and all that, and he wanted to carve it out of a bit of lino. So he needed a word that was fairly short and had straight lines in it... So Viz was it.

Did you ever think it would be this big?

GD: I didn't, no. I thought it was good enough to sell a few thousand copies – I mean, it was selling about sixty, seventy thousand copies when I joined – but I never dreamed it would sell a million.

Have any of you changed much during your growth?

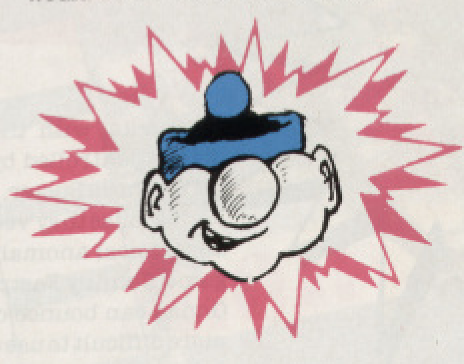
GD: Well, I've got hairs around me parts, but that happens to everybody. The comic's not changed, I don't think. It's a bit better drawn...

ST: The way it's done is exactly the same as it ever was. When we were selling fifty thousand copies it was glued together and drawn exactly how it is now. So it's exactly the same.

GD: That's one of the good things about it – you know exactly what you're going to get when you open the pages.

A lot of imitations have appeared since Viz took off...

GD: I don't mind the imitations. I don't actually read them, I'm sure they're not very good. But there's nothing wrong with having competition. Oh, what a sad world this would be if we had a monopoly.



What sort of stuff do you read?

ST: Most of what we do is based on stuff you read when you were little. But we don't read comics very often... once or twice a year. But all that **Q Bikes** and **General Jumbo** and **Billy The Cat** – they don't do them any more.

JB: That's because our research shows that adventure comics are now out of date, whereas the **Beano** is not out of date at all because it's all comedy. Stuff like **Dan Dare** is out of date because that has been overtaken by the **A-Team** and **Raiders Of The Lost Ark** and all that stuff.

GD: There's a magazine called **Big Fish**, and it's dead good. If you open it up it's just pictures of men kneeling on a river bank hooking big fish... Do you remember Terry Thomas – 'Tight Lines'. It might have only been on the Central region, but he used to have his little bit on fishing on his regional program after the news at six o'clock – **Terry Thomas' Angling Times**. And he used to do this bit about fishing, and at the end he said, 'And remember, if you go out fishing this weekend... Tight Lines.'

ST: I brought Graham a magazine back from my holidays, it was something like **Practical Woodwork**. It had a picture of Rolf Harris with a piece of wood on the front, and it had 'Inside: Rolf Harris, Wood Enthusiast' and there was a free set of dowels in a little bag on the front. And inside there was this picture of Rolf Harris with this wooden chain that he'd carved, and underneath it said 'Rolf Harris with a wooden chain that he'd carved himself and wearing it with the gentle humour for which he's famous.'

What sort of humour are you into?

GD: I like **Cheers**... **Golden Girls**... I like anything by Carla Lane, she's great. Oh no, I'm lying. I hate Cheers. I hate anything American. Oh no – **Police Squad**, that was good. And **Married With Children** – that was good, because they're all awful, horrible, unpleasant people, and none of them are nice to each other. The **Carry On** films are good... **One Foot In The Grave**'s good... **Terry And June** was alright 'cos it was so bad. My favourite ever? Erm... Probably **Police Squad** – was that a sitcom? There's a dead funny one that I've only seen about two or three of, called the **Honeymooners**, with Jackie Gleeson... it's what the **Flintstones** was based on. You know how **Top Cat** was based on **Sergeant Bilko**? Well the Flintstones was based on the Honeymooners. And it was dead funny. It was Fred and Barney Flintstone.

ST: I quite like **Home To Roost**, with John Thaw. That's a good one that, if you sit down and watch that, it's funny.

Do you watch any soaps?

GD: **Coronation Street**, that's dead good. That's a comedy that is... The best bit in **EastEnders** was when Dirty Den went to prison, and all the prisoners used the word 'naffin'', cos they'd been watching too much **Porridge**. I'm sure prisoners do say naffin'.

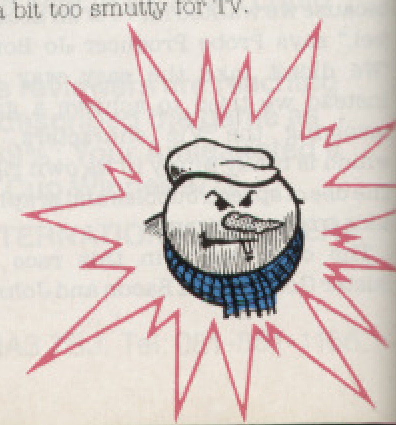
Are there any plans for Viz films?

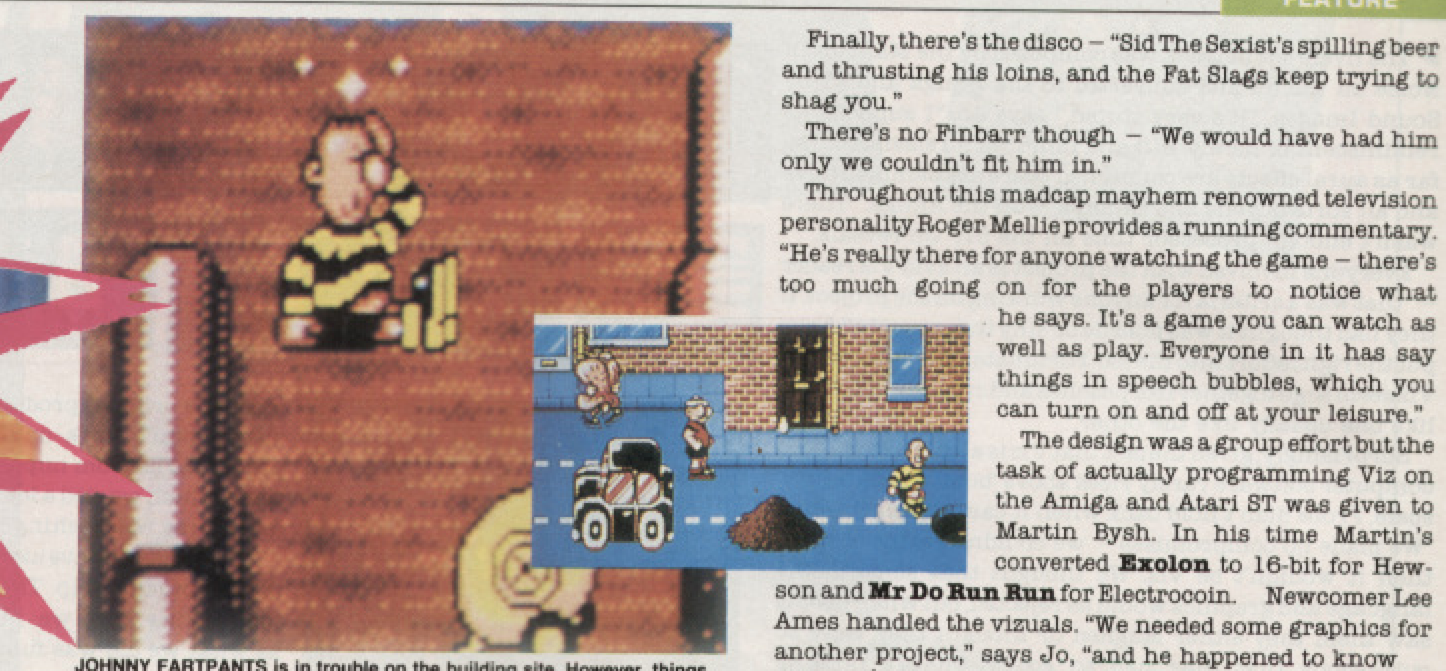
GD: No, I don't think so. **Billy The Fish** was a dead successful television series – we were all pleased with that because it lent itself to being on television. I don't think any of other characters do. Billy The Fish is a dead quick, cheap, nasty story – well, there's no story to it – and it just lent itself to that **Captain Pugwash** animation. But I don't think the others do, I don't think they'd transfer to the screen at all.

ST: One we've got in the latest issue is **Simon Snowman**. We have high hopes for Channel Four paying a large amount of money to produce a Raymond Briggs type thing.

GD: Sid The Sexist – he's going onto the screen...

JB: It's Jimmy Nail. He's a bit tall but... He sort of chose himself. It's going straight to video – if it happens. It's a bit too smutty for TV.




JOHNNY FARTPANTS is in trouble on the building site. However, things are looking up in town (inset), as he attempts to guff his way over a manhole.

Finally, there's the disco – "Sid The Sexist's spilling beer and thrusting his loins, and the Fat Slags keep trying to shag you."

There's no Finbarr though – "We would have had him only we couldn't fit him in."

Throughout this madcap mayhem renowned television personality Roger Mellie provides a running commentary. "He's really there for anyone watching the game – there's too much going on for the players to notice what he says. It's a game you can watch as well as play. Everyone in it has say things in speech bubbles, which you can turn on and off at your leisure."

The design was a group effort but the task of actually programming Viz on the Amiga and Atari ST was given to Martin Bysh. In his time Martin's converted **Exolon** to 16-bit for Hewson and **Mr Do Run Run** for Electrocoin. Newcomer Lee Ames handled the vizuals. "We needed some graphics for another project," says Jo, "and he happened to know the programmer. It was completely separate from Viz, but he's brilliant so we used him for this." ▶

GD: If you tried to clean it up you'd just lose everything.

JB: That's what we're going to have to do actually, because we make more money if it goes on telly, so we'll cut out a lot of the swearing. It'll still be fine though.

GD: Cut out the sexism as well...

ST: Change his name to **Sid The Cheeky Chappy**.

GD: And he could say friggin' all the time, like they did in EastEnders.

JB: IPC years ago did actually ask Chris and Simon Donald to do a dummy for them, before I got involved. And they did the dummy, and they said, 'Oh, fabulous chaps, absolutely fabulous' – and this was all in the boardroom, with all these old men. And they said, 'Trouble is, bit strong for us in places. For instance, Mr Logic uses the word 'penis' – couldn't we just change that to 'chopper''...

Where are all your ideas generated – down the pub?

GD: No no – that's one thing you don't do, 'cos if you get pissed up and you think of ideas and you all fall about laughing, when you sober up the next day you think, 'Christ, what an awful idea.' No, it's a sober process. We get loads and loads of stuff sent to us – most of it's crap. But you don't have to be particularly good at drawing. That's not the idea, it's not funny. Most people think if they cram it full of swearwords and pictures of people's parts then we'll publish it.

But Rude Kid **works because of that...**

GD: Well, yeah, that's true. You see, swearwords aren't funny unless we do them. I think the best Rude Kid came from a competition. We ran out of Rude Kids so we thought, 'Right, we'll have a competition,' where you had to send in the rudest word you knew, and the winner would have his said by Rude Kid. And it was 'Fanny Batter'. That was great that was. How long did we laugh for?

ST: Quite a while.

Do you find that any of this swearing and so on rubs off?

GD: Oh yes. But I don't swear in mixed company...

ST: Or in front of children...

GD: Or in front of children...

With all this naughtiness do you get much hassle from the tabloids?

GD: I reckon what they do is read every issue as it comes out and look for things that might be controversial and phone up the people who might be offended by it and say, 'Have you seen this?' and kick up a stink.

Like Kylie's tits...

GD: Kylie would never have seen it. Someone read it and phoned up her publicity agent... All our stuff's read by a lawyer before it goes to press.

JB: If you're suing you have to actually prove to people that it seriously does you damage. So I mean, if you had sort of 'Rod Stewart Had Sex With The Loch Ness Monster', he can't say, 'That's a gross slander because you are accusing me of having sex with an animal,' because we just say, 'Look, every single person who reads this – there's no way that they could take it seriously'...

ST: Mind you, you do have to be careful.

Is there anything or anyone you won't take the piss out of?

GD: Fat people...

ST: Bald people...

GD: Old people...

ST: No, not really. If we think it's funny, we do it.

So there's not been anything you wanted to do but...

ST: Oh no, there's nothing that we've wanted to put in that anyone's said, 'Crumbs, that's a bit... sick.' Actually, there was an idea that we never got round to, which was probably a good thing. You know those little cars you use to go shopping, but like for incontinent people so it'd be like a little toilet in wheels so they could go to shops and...

GD: Inconticar.

ST: Come to think of it there are loads of things we never got round to doing. Like... Erm... Well, there was the prison thing. We do resurrect them from time to time though.

What about the photostories...

GD: The photostories... aren't that difficult to put together, 'cos all you do is rush to the shops and you buy a copy of **Jackie** and you read their story and you do it. But a little bit different. They don't take a long time to stick down, it's actually going out and finding somebody on a Sunday morning to get out of bed, and it usually ends up being the same person. We generally use friends of the photographer.

Are any of the characters based on people you know – your friends or relations?

GD: Not many. Most of them are based on stereotypes of people. But there are one or two actually based on individuals. Like Mr Logic's based on Chris' big brother – he's a very logical person who speaks logically and he reasons things through before he says them. And if you say something that's slightly wrong then you get a logical reply. And a lecture. You can't just make a passing comment to him. It's got to be a logically reasoned comment. **Spoilt Bastard**'s based on my big brother, but I mean, he's not that bad but he was a bit of a tearaway when he was a kid. He was very spoilt.



What are your favourite characters?

GD: My favourite's Spoilt Bastard, I like him. He's good and easy to draw. And Finbarr...



▶ The lively soundtrack was composed by the Maniacs Of Noise on the 64 and converted to the Amiga and ST by Sound Images. "It's very stupid," says Jo. "I suppose its reminiscent of Benny Hill and Children's Television." As far as aural effects are concerned there are sampled farts and all sorts of yells and thumps – on the Amiga. "There wasn't enough processor time on the ST," Jo reveals.

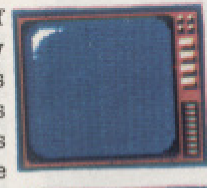
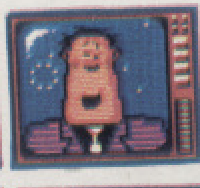
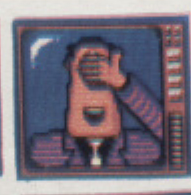
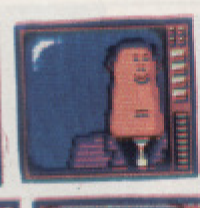
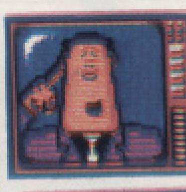
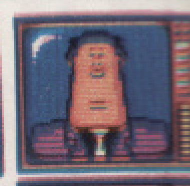
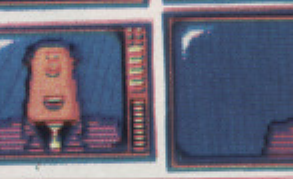
Everyone involved with the project is an avid Viz reader – "that was a criteria for anyone working on the project. If they had thought it was puerile or silly they wouldn't have put the right effort into the job. Fortunately computers and Viz seem to go together like peaches and cream. People who like one usually like the other."

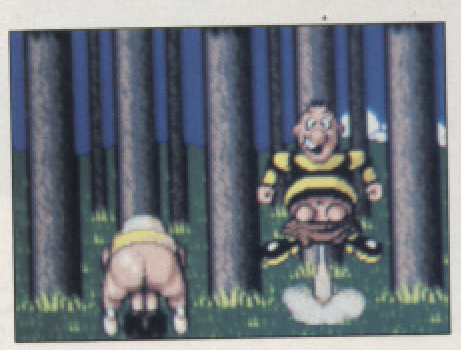
Surprisingly, given the fact that Viz is a little bit rude and computer software rarely rises above 'bum' on the 'norty' scale, Probe didn't hold back when it came to censorship. "We made no compromises – we couldn't really, because then it wouldn't be Viz. We thought that some of the language and graphics would be rejected, but when people saw them they either laughed or thought they were so outrageous that they had to go in. There's nothing offensive on the packaging though."

Viz has taken around seven months to put together. "As with any original product we had all these ideas, but they either didn't work or the limitations of the machines prevented us from implementing them, so we had to drop them which wasted a lot of time. Of course, we also spent a lot of time researching the game.

"The Viz team gave us every copy of Viz to look at, but they didn't actually help. They gave us completely free reign, just saying that we need not draw any line as long as what we did was funny. They also edited the text and corrected our Newcastle grammar."

Canny lads. ■



Do you often find yourself using double entendres?

GD: Erm, I dunno. We had a letter from a woman who was a big Finbarr fan and she worked at Habitat. She said that any time anybody phoned up to complain about something they had a competition to see how many double entendres they could slip into the telephone conversation. So like, if someone phoned up about a chest of drawers they'd tell her to bang it with a tooool. And push it in...

ST: The best thing about Finbarr is that you could cut it up and stick down in any order and you wouldn't notice the difference. There's no plot to speak of... The character I liked most, the one I was most dead pleasedest with drawing, was **Barry The Cat**.

Whatever happened to Paul Wicker?

GD: Paul Wicker was drawn by Jim Brownlow, and he's since ceased to do anything for the comic. But if you look very carefully, Paul Wicker's actually changed jobs and he's now a Postman.

What do you think about the idea of a Viz computer game?

GD: A Viz computer game is one of things that if it's done badly it'll be very, very bad. And if it's done well it'll be all right. But that's me speaking personally.

ST: He speaks for me as well.

GD: Thank you. It's going to be very very easy to cock it up. I'm not saying they will do, I'm sure they're very good at their jobs.

JB: But the first thing we looked at seemed very encouraging.

GD: We've both got computers, haven't we.

ST: We have, yes.

GD: We've got Amigas. But I don't play games on it. I'm not averse to playing games, I'm sure I would. But computers are scientific instruments. I like computers. I don't understand them, I can't see how they can work.



Is there anything in life you generally despise?

GD: The Krypton Factor – I hate that. It's so ridiculous. It's just like... It's not geared up to find out the world's superperson, which is what it's supposed to do with its different categories. But it doesn't do that, because on the assault course it handicaps people so all the women go first and older men go first and if you're finding the superperson surely you should all start off on equal footing. On the intelligence test it doesn't give people who are a little bit more thick, it doesn't give them a headstart on that. And not only that but the intelligence test doesn't test your intelligence it tests your manual dexterity because you have to fit things in. And a person with one arm couldn't do it so they're deemed as not as intelligent.

JB: But they're hardly going to be a superperson?

GD: But it's not the point, it's not testing your intelligence.

ST: They should have to sit down and do a little puzzle...

GD: That's right, do some maths... What do you despise?

ST: Esther Rantzen. Erm... Desmond Wilcox. Erm... People who don't indicate on the motorway, I can't stand them. And people who don't put the tops back on toothpaste... People who put used matches back in the box. And just generally world hunger and famine. And Christmas.

What of the future?

GD: I'll keep doing this. I'm enjoying it, it's a bit of a laugh. Maybe I'll become a top television botanist. I can't grow a beard though.

Do you have a favourite joke?

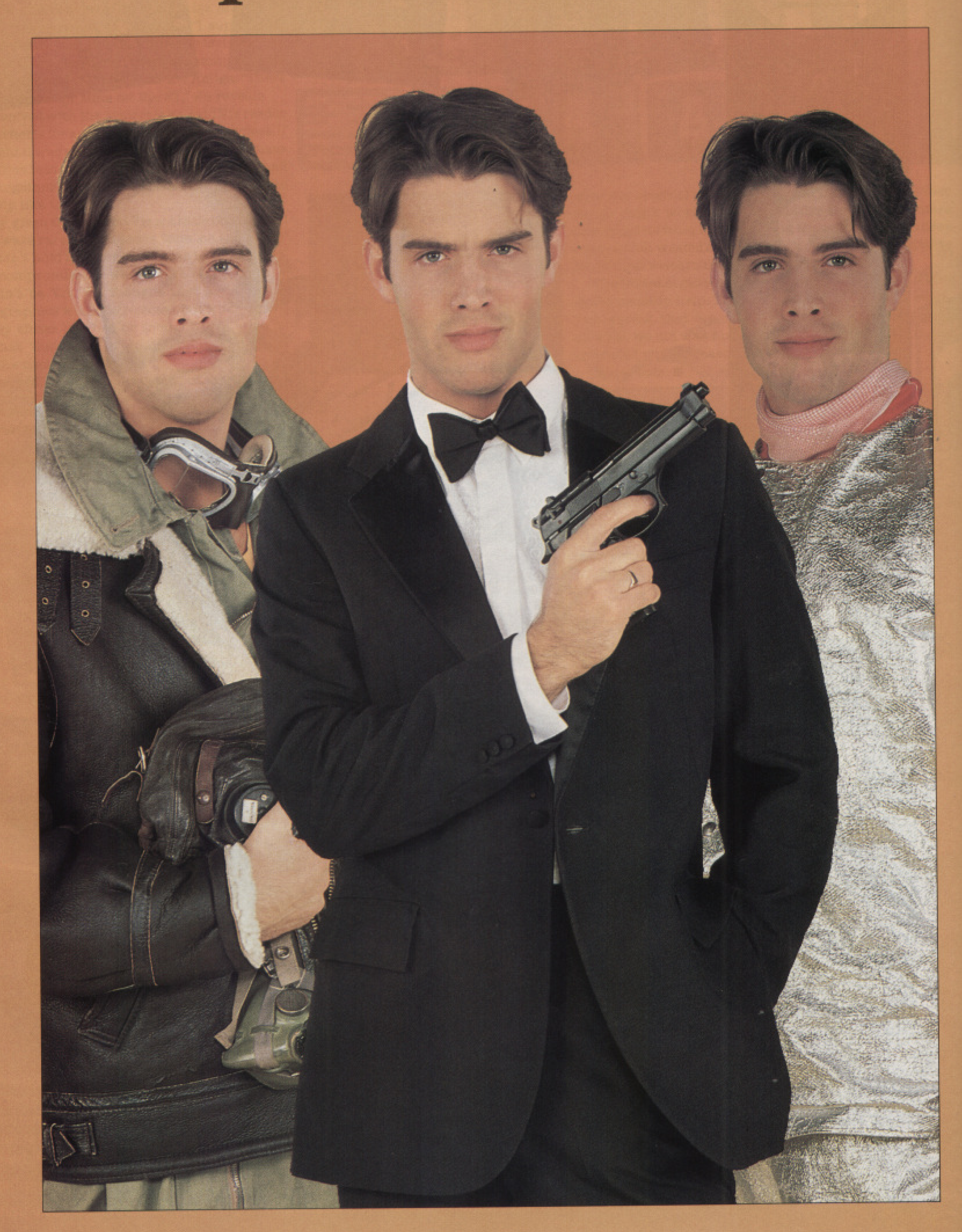
GD: The one that made me laugh the most – there were two. There's the one with the clown and the wittiest man in the world. His son, who's a bit shy, went to the circus and sat in a front seat. All these acts come on, and then the clown comes on and chucks a bucket of water on him, and everybody pisses themselves laughing. So he's a bit upset like, but eventually he goes again. He's sat on the same seat, and the elephants come on, and the trapeze artists, and then the clown comes on and he chucks another bucket of water over him. And everyone pisses themselves laughing. So this bloke runs out – he's dead embarrassed, 'cos he's a bit shy. And anyway, so he went to see his dad, who's the wittiest man the world, and he's got like, PhDs in sarcasm, and a Master Of Wit degree. He could put anybody down. So this bloke says, 'What am I going to do, dad? I was just so embarrassed.' And his dad says, 'People like that clown get my nerves.' He says, 'I'll go there tomorrow and I'll put him down. You leave it to me, son.' So his dad went to the circus the next day and sat in the same seat. And the trapeze artists and the elephants come on, and then the clown comes on with his bucket of water. He comes up to this bloke's dad and he's just about to chuck it on him, and his dad says, 'Oi! Fuck off you red-nosed bastard...'

ST: My favourite joke's the monkey joke. It's more of a visual joke... There's these two policemen, and they're driving along and they come across this car accident in the middle of the road. There's a dead woman and a dead man lying in the road, and there's this monkey running around holding its head, all dazed. The policemen realise that the monkey's the only witness to the accident, so they put it into the back of the police car and take it to the station. As luck would have it this is a highly trained circus monkey that understands what you say. So they're talking to the monkey and they say, 'Can you tell us what position the man was in at the time of accident?' And the monkey goes... And they say to the monkey, 'Can you tell use what position the woman was in at the time of the accident?' And the monkey goes like this... And they say, 'And what position were you in at the time of the accident?' And the monkey goes...

GD: There's this lunatic who's escaped from the asylum and he runs down the street and runs into a launderette where there're these two women doing the washing and he rapes them both and runs off and the headline in the paper the next day was 'Nut Screw Washers And Bolts' . . . ■




The problem with life is



DAVID BRABEN is one of the country's leading entertainment software designers and programmers. The 26-year-old Cambridge graduate's programming career began shortly after the release of the Acorn Atom. "I was able to get into machine-code programming pretty much straight away because the Atom has a built-in assembler. By the time I met Ian Bell at Cambridge we both had a very strong interest in games and had written games of our own. Ian had written an *Othello* game and I wrote *Freefall* for Acornsoft, but I hadn't had anything released commercially by that time. I was just playing around for my own amusement." It was from this association that the classic *Elite* was formed. Originally released in 1984 on the BBC Micro by Acornsoft, Elite was an overnight phenomenon and has since been converted to almost every computer format imaginable. An enhanced PC version has just been released by MicroProse, and a version for the Nintendo Entertainment System is currently in production. In 1987 Braben's next release materialised – the innovative 3D shoot 'em up *Zarch*. But it wasn't until 1988, when Zarch was converted by Braben to 16-bit and renamed *Virus*, that it enjoyed widespread recognition and proved Braben as more than just as one-hit wonder. Since then, Braben has helped to design *Conqueror* (which used the same landscaping technique as Virus) with programmer Jonathan Griffiths. Like Zarch, Conqueror appeared originally only on the Archimedes, but was later converted to 16-bit by Rainbow Arts (see Review in Issue 20). For the last year Braben has been hammering away on what looks to be his most ambitious project to date: *Elite II*. At the time of this interview however, Braben is remaining cagey as to what Elite II is going to be like – there's still months of work to be done before it reaches a presentable stage.

"I don't agree with the people who say that there aren't any original game ideas left. They just say that because they haven't got any."

David Braben

How did Elite come about?



The concept behind Elite – the idea of a space combat game – had been around for a very long time. But at the time a lot of people were saying that a game like that wouldn't be possible. I did some experimentation with the Acorn Atom and decided that it *was* possible and, at the beginning of 1983, myself and Ian Bell decided to try and do it. Originally the objective was to see whether we could do a 3D graphics environment as an arcade game – there was no trading or anything like that. But it was supposed to be more of an adventure than a straight arcade game – in fact the plans we had for it originally were a lot more ambitious than it eventually turned out to be. We were going for something a lot more involved, but trading was originally a very minor aspect. Right from the start we decided we wanted to produce more of a total environment simulation rather than just a game where you could get a nice score. We were adamant there was to be no concept of score at all.

The basic idea of flying around and shooting things remained stable for a long time. The missions however, came in almost after the event. The missions were actually an attempt by us to get some of the flavour into the game that we hoped would have been in there from square one.

We eventually completed Elite off our own backs and then took it along to software houses. One of the first places we took it to – Thorn EMI – actually rejected it! They said it was too different, and that there was no obvious goal. What's interesting is that for the last six months or so we've been trying to get Elite onto the Nintendo console – that version has been finished for a while now, and it's actually a very good version. But people are saying that it's not a Nintendo game and that Nintendo players want simple games. People were saying exactly the same thing when we were showing around the original version and look what happened!

Did you ever expect Elite to be so successful?

Yes, I thought it was going to do well – but I never dreamed that it would be going this long. If you had asked back in those days 'What will computers be like in 1990?' you'd imagine something quite a lot better than what we have now. I think the technology has kind of stagnated over the years.

Why do you think Elite was so popular?

Well, the only 3D style games that were around at the time Elite was launched was *Battlezone* in the arcades, and a few other sort of psuedo 3D things which weren't very convincing. Also, the whole idea of the science-fiction environment, and the role-playing elements that came in because you were trying to improve your character, offered the player total escapism.

Do you think Elite still holds its own today?

Yes. The ideas behind a game don't age – the only thing that ages is the technology you use to get it across. There's a lot of shallow software out today. I've been playing MicroProse's *M1 Tank Platoon*, and there I don't think it's even obvious what you have to do. Certain aspects of the game are very easy but not at all satisfying. Another one is *Bomber* from Activision. You can see how the developers have gone to a lot of trouble to produce that particular piece of software, but there's nothing in there that's really fun to experiment with. I think there are a lot of people who have lost hold of the game side of things and concentrate on just getting the graphics side across.

What about the origins of Zarch?

Acorn came to me with a prototype Archimedes and asked me to do a demo program for it. The only problem was the time – four months between me receiving the prototype and the actual release of the machine, and so I had to learn to use the machine and write a game for it in that time. That's why *Lander* – as Zarch was originally called – was so simplistic at first. The whole project was much more of a technical exercise than a game idea. The rolling landscape was something I wanted to try out to see how convincing it was.

I was just thinking about ways you could present a landscape for a game where you went down onto the surface of a planet, and how you could produce that landscape from scratch. Both Lander and Zarch are just very simple mathematical functions. When the function falls below zero the landscape becomes flat – in other words sea. And when the function is more than zero it becomes mountains. The first demo I did just had a hovercraft flying over the landscape, and originally the landscape wasn't always horizontal – it could roll as well as the player.

Were you happy with the final product?

Not entirely. I thought it was alright but the control system left a little to be desired. It's great fun if your mouse is very good and you have a nice mouse mat, and also if you have the patience to get used to the thing.

When Zarch was launched a lot of the critics in the Acorn magazines said things like 'Oh, this shows the full capabilities of the Archimedes, and couldn't possibly be converted to the ST and Amiga' – which is a pretty stupid thing to say.

Whatever happened to Ian Bell?

As soon as we finished Elite we embarked upon Elite II. We worked on that for quite some time but ended up shelving it. We actually got it playable, but with all the things we wanted to do it was running far too slowly. We just went our separate ways after that. He's maintained a financial interest in Elite II, but he's not doing any work on the game. He's got several of his own projects in production at the moment.

Why a sequel?

Because there are so many ideas we had left over from the original Elite. Elite is very much a trading type game and the adventure side of it is minimal. In Elite II the adventure side is going to be concentrated on. With the 16-bit machines there are a lot of graphical effects I want to try. They could be really stunning compared with the original, and I want to try again to simulate an entire real environment. At the moment space as portrayed by games has become very idealised. You've got these glorifies Spitfires fighting in out in the space of ten miles between planets. Basically Elite II is taking the same idea as the original, but the gameplay is going to be very different. It's no longer focused on a single player or a single ship, and there's going to be much more of a 'total' environment.

I've been working on it for about a year now, but there's still a lot more to do. The plan for the project has always been to spend as much time as needs to be spent getting it right rather than trying to fit a schedule. There are still quite a few researchy type things that need to be done, like trying out ideas to see if they work and so on. The likely release date will be late next year, although that's by no means definite.

Do you still play computer games?

Not as much as a lot of other people. I just play them occasionally. I quite like *Defender*, and I quite like the look of Magnetic Scrolls' *Wonderland*. Generally though I don't like to spend large periods of time sitting in front of a computer – I do enough of that anyway. I'm actually more of a board game player. I prefer to interact with real people.

I think *Populous* is very good. It's an original idea presented in a nice way – and I don't agree with the people who say that there aren't many original ideas left. That's just a feeble excuse that people come up with because they don't have any original ideas of their own.

How do you see games evolving?

A lot of developers have been lured into working for the console companies by the potentially large amount of money that's on offer, and that is going to continue. But it's very hard and expensive to develop for consoles. Consoles are never going to take over, because there will always be PCs in offices and computers in the home, but they may well become the dominant medium. Software houses have found that the sales of console games are already very high, and the reason for that is not because more console people are buying more games but because they can't copy them.

What about the CD-I?

CD-I's been hyped but it is nevertheless the way forwards. I don't think it's just around the corner like most people say, it's about two years away. With Philips and a lot of other major companies behind it I don't see how it can fail.

What does the future hold for you?

I'll continue to write games but I will also be doing other projects, like educational stuff. Eventually I may well move out of games altogether. I want to continue with 3D graphics. A lot of people see 3D graphics as polygonal, glorified cubes, and that's no way the case. Ideally 3D graphics should be almost photographic in quality. We can do that now to some extent on the ST and Amiga, and in the future we'll be able to get a lot closer... ■

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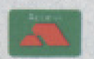
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AAR 2

WHO

Dirk The Daring is back in his third interactive cartoon adventure – only this one didn't come from a laser disc arcade machine, and it wasn't converted by Readysoft, the team behind the original 16-bit incarnations of Dragon's Lair. Brian Nesbitt ventures forth...

DRAGON'S LAIR II: TIME WARP
Readysoft And Empire
Available NOW on Amiga, Atari ST and IBM PC and compatibles, priced at £44.95

PROGRAMMERS
David Foster
Simon Douglas

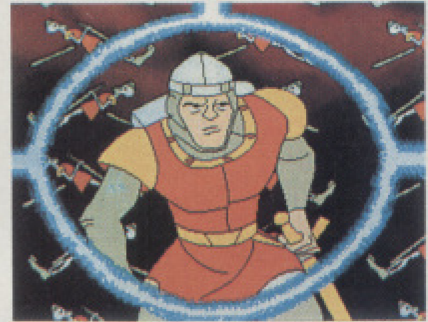
AUDIO
David Foster
Jorge Freitas

COMPUTER GRAPHICS TOUCH UP ARTISTS
Head Artist
Jorge Freitas

Background Artist
Hugh Macleod

Foreground Artists
Jorge Freitas
Murray Foster
Laurie Williams
David Foster
Adam Wolk
Michael Griffith
Hugh Macleod
Peter Bayes
David Dimatteo
Sue McComb
Joanne Ashdown





WITH A FLASH and a fanfare, Dirk The Daring makes an appearance before his adventure begins – or following the loss of a life.

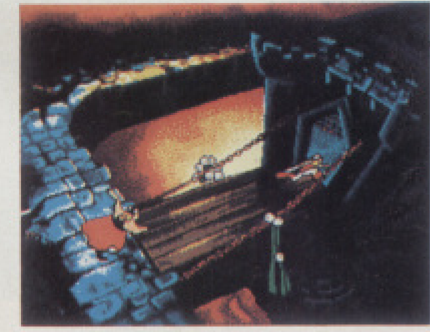


"KIDNAPPED! My Daphne, kidnapped again!" Dirk's overweight mother-in-law screams, as she clambers over the dinner table in Dirk's direction, wielding her rolling pin with more than a touch of menace. "Idiot!" she cries, taking a swipe...



CLONK! Dirk feels the weight of his mother-in-law's pin and goes to pieces right before your very eyes.





MOVING LEFT to avoid a bashing, Dirk then runs for all he's worth, out of his abode and across a drawbridge into a nearby castle. "COWAAAARD!" shrieks the old dragon, now in hot pursuit. Watch out for those tentacles in the moat, Dirk!



DIRK HIDES behind a pillar, not noticing the snake that's about to make a meal of him. With his sixth sense itching, Dirk draws and raises his sword – and hits the snake on the head, causing it to retreat. Then the old bag storms in, screaming "I know you're in there!"



OBVIOUSLY THERE'S NO POINT in trying to reason with the old bag, so Dirk does the decent thing and runs for it... Only to come face to face with the snake again. You'd better move fast, Dirk!

CHOMP! Given the choice between death by rolling pin and being eaten, this is an infinitely more preferable way to go.

IT TAKES MORE than a giant snake to stop Dirk's mother-in-law in her tracks. She slides down the snake's body, thrashing out at Dirk with her rolling pin. "I raised a princess who married a frog!" she bellows. "Diiiiirrk!"

DARES WINS

DRAGON'S LAIR II essentially runs along the same lines as its precursor, only there's a lot more of it. There are five different scenarios, comprising some 46 scenes, which make this six disk affair approximately 50 per cent bigger than Space Ace. "A lot of the images are bigger than in the previous games, and that has been one reason for the large number of disks."

Having rescued the gorgeous princess Daphne from the clutches of evil, Dirk The Daring settled down. The pair were married and had more than a few kids. All was well, until one day Daphne was kidnapped by the evil wizard Mordroc. Mordroc, you may or may not remember, was in charge of the castle in the original Dragon's Lair, although you never actually got to see him.

So, Dirk – Have you lost your daring? Has marriage made you go soft in the head? What are you waiting for – go get her. But Dirk is facing a challenge far deadlier than ever before, with a dragon far more dangerous than Singe... Daphne's mother!



DIRK ENDS UP in another giant snake's domain, also home to huge skeletons – and a strange machine. "You must be Dirk – Dirk The Daring! Fetch me a drink from the well!" a mysterious voice commands.

"YOU CAN RUN, BOY! But you cannot hide!" With these words ringing in his ears, Dirk leaps from one crumbling platform to another, eventually landing on a block of stone floating above a chasm.



DEFTLY AVOIDING the snake, Dirk removes his cap and makes for the well, which is inside a giant ribcage. "Daphne's lost in the halls of time – a prisoner. She's... under a spell!" the voice mocks. But before Dirk can scoop a hatful of water a group of bouncing skulls attack.



WITH THE BONEY BONCES dispatched, Dirk returns to the strange machine. But, as you can see, the serpent's in a playful mood...



GLURK! Very playful... Dirk delivers a blow to his foe, but the snake isn't giving up without a fight. "Hasten, lad! Hurry! We'll get her back from the wizard, my brother in black!" says the voice.





UH OH! LOOK WHO'S turned up... Dirk sticks his sword into the floor, which happens to be a switch on the strange machine. Before his mother-in-law gets the chance to knock Dirk senseless, he's whisked off to another time – and another place. It was a talking time machine!



CLUNK! "Oh, shut up!" Frustrated at not being able to beat seven shades out of Dirk, his mother-in-law settles for the bewildered snake...



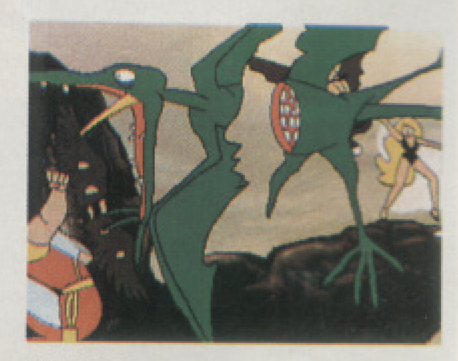
DIRK IS WHISKED into a prehistoric time zone, where the sound of maniacal laughter meets his ears – "Ah ha! Ahahahahaha!" It's Mordroc. But first Dirk must deal with this persistent pterodactyl...



DON'T GET carried away Dirk! Too late... "Boil in the mud you meddling old fool!" Mordroc cackles, before breaking out into laughter again – "Ahahahahahaha!"



THERE SHE IS – Dirk's true love, held by a pair of centaurs. "You want Daphne? Hahahahaha!" cries Mordroc. "Go get her!" Suddenly, another pterodactyl comes in for the kill...



DIRK'S TOO quick for the belligerent beast and slices it clean in two. Now to rescue Daphne...



BEFORE DIRK makes a move he is beset by four baby pterodactyls. But what's this? A pair of magic wings! Fending off the flying freaks, Dirk slips into the wings and flies in pursuit of Daphne.



"AAAIIIIEEEEE!" Daphne screams as she plummets to certain death. Dirk speeds to the rescue, only to have her snatched from his grasp. Oh no! He's lost his sword in the mud, so he dives in after it as the time machine advises "Get the sword!" With his weapon secured Dirk hops onto his time machine and into another time zone...



THIS LOOKS LIKE... Eden. Surely not. But it is. Dirk climbs a vine through the clouds to be met by a small, fat angel. "Go 'way! No visitors!" he bemoans, camply. 'Get back!' thinks Dirk.

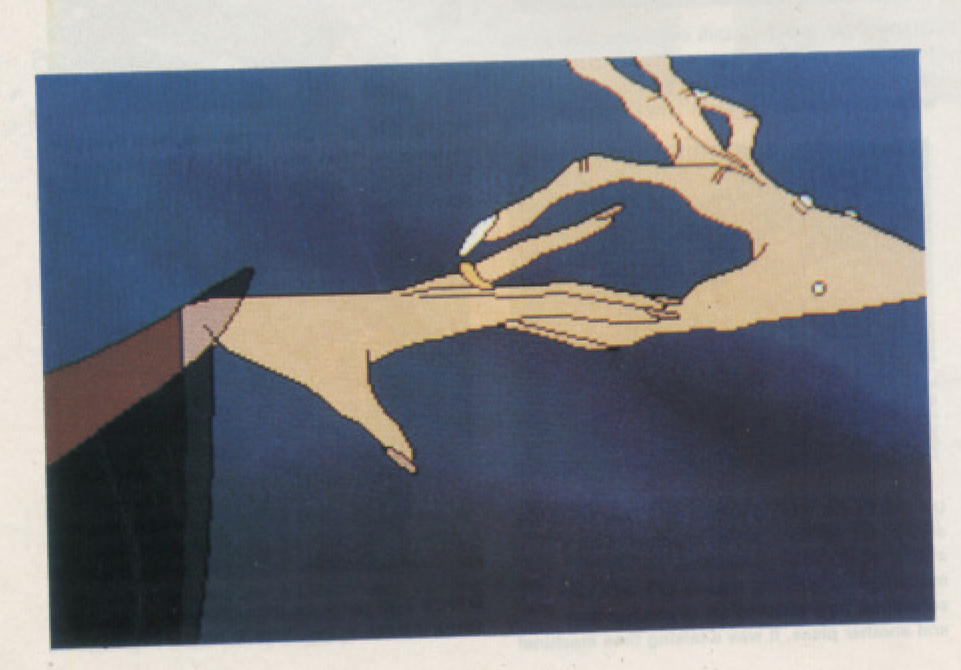
"BACK!" the angel screams as he's joined by three chubby cherubs. Dirk ignores his warning and leaps for Eden. "Now stop right there!" the angel minces.



THE ANGEL doesn't give up easily: "One more step and you're finished!" he says. But Dirk doesn't listen and swings to safety, leaving the limp-wristed angel behind him screaming – "Ooooooh!"



INSIDE EDEN Dirk meets a pair of slimy snakes. One is about to tuck in when its brother appears... "Hang on, brother! Don't eat him! Dirk here's our ticket to faaame and fortune!" The snakes play with our hero before making a deal: "Look here... I'll get you the princess when you bring Eve to me!" 'Eve?' thinks Dirk. "Eeeeeve!" hisses the snake.



DIRK GIVES the snakes the slip and eventually makes it back to his magic machine. Hitting the switch he's thrown into time once again... and arrives in Mordroc's castle only to discover Mordroc already placing a ring on Daphne's finger. If he does that, Daphne will be lost forever in the time warp. Can Dirk stop him? What do you think...

CANADIAN SOFTWARE developer and publisher Readysoft was formed three and a half years ago by David Foster. The company's first release – a product which couldn't be further removed from what it produces today – was a Commodore 64 Emulator for the Amiga. "It's not terribly compatible," David confesses. "It runs a lot of productivity stuff but not many games. We have upgraded it recently. It is useful for converting data between the machines." Readysoft's first games followed shortly after, although they are not products David recalls with much fondness – "they were low budget stuff which we don't talk about any more".

Readysoft is keen to talk proudly about its winter of disks' content. At the end of 1988 the company became a household name when it released the Amiga conversion of Don Bluth's laser disc arcade classic **Dragon's Lair**. It did exceptionally well, prompting a second conversion which appeared a year later – namely **Space Ace**, also on the Amiga. Since then the team has spread its wings to other formats, and it now caters for the PC, Atari ST, Macintosh and Apple IIGS.

Readysoft's first original 16-bit release, the arcade 'adventure' **Wrath Of The Demon**, is now out and about on Amiga and Atari ST (a PC version's due in March). And of course there are the Amiga, Atari ST and PC versions of Readysoft's third interactive cartoon, **Dragon's Lair II: Time Warp**. (Readysoft didn't produce **Escape From Singe's Castle** for Empire. That was done by the programmer of Amiga Dragon's Lair for Bethesda Softworks. However, Readysoft may well be tackling the ST and PC conversions).

Readysoft acquired the licence to convert Dragon's Lair I & II and Space Ace from the Bluth Group, now known as Sullivan Bluth Interactive Media. "When we first started the Bluth Group didn't have much of an interest in the computer market," says David. "They were more involved with the movies – the computer licensing was a sideline. Now they're moving into it themselves. They want us to do **Space Ace 2**, but because the projects involve such a lot of work we're having to think about it."

Like its predecessors, Dragon's Lair II has been about a year in the making, although the number of man-hours involved is even greater: "It's hard to say exactly how long because there are so many people working on each game. But say, three to four man years."

The process of conversion was a little different to that used for Dragon's Lair and Space Ace. This time there was no laser disc to work from, only video tape, because the arcade version of Dragon's Lair II was never actually released. "Conversion is obviously easier with the laser disc as you can get a good quality freezeframe. We digitise a series of images from the laser disc, then we separate the foreground from the background, giving each element to the respective artists to touch up, which includes outlining all the characters."

When the foreground and background artists are done, the resulting images go to the head artist for further enhancement – "obviously when you're converting from a high-resolution laser disc to a lower resolution screen a lot of detail is lost, so a lot has to be put back in." Then it's simply a matter of matching the limited 16-colour palette to the original before the real fun starts: compressing the millions of bytes of data. "On average it takes about two hours of 68030 computer time to compress a single frame – that's thousands of computer hours in all. So we have four machines with 25Mhz processor speed working on it – two Grade Valley Product '030s, a Commodore '030 board, and an Amiga 3000."

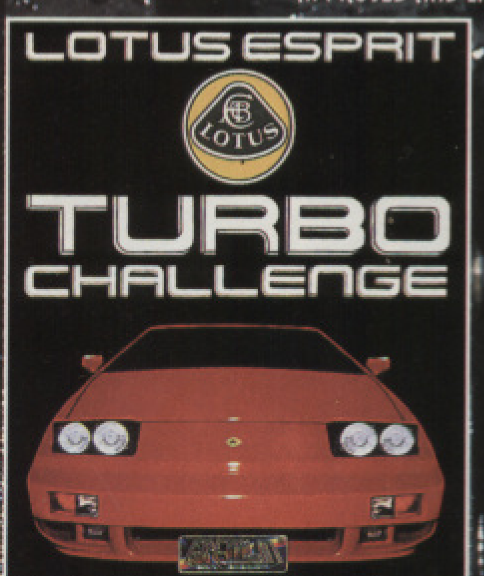
But what of the future? "We want to continue what we're doing because we feel it catches the public's attention. And that's very graphically intensive games, pushing the machines to the limits and making the experience as close to reality as possible with impressive graphics and increasingly good gameplay. We certainly find the prospect of CD ROM exciting." Readysoft is now concentrating on developing two distinct styles of product. The Wrath Of The Demon team is continuing to produce similar arcade-style fare, while the Dragon's Lair II team is moving towards producing more of the same, only non-licensed and giving the player greater control over the animation. ■

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OUT NOW

THE ONE

JAN 1991

JUDGE DREDD

PUBLISHER
Virgin Games

DEVELOPER
Random Access

Programming & Sound
Steve 'Snake' Palmer

Graphics
Ned Langman

Music
Sound Images

Design
Alex Martin

Playtesting
John Martin

RELEASE
Out Now On Amiga & Atari ST

Judge Dredd has been the most popular character in Fleetway's 2000 AD comic since his appearance in Prog Two. He is now one of the few British comic characters to have a dedicated comic – the Judge Dredd Megazine, Issue Four of which is should be out by the time you read this. Now Virgin and Random Access have teamed up to create a computer adventure for the future's toughest lawman. Brian Nesbitt found out how it happened and spoke to the man behind the mask.

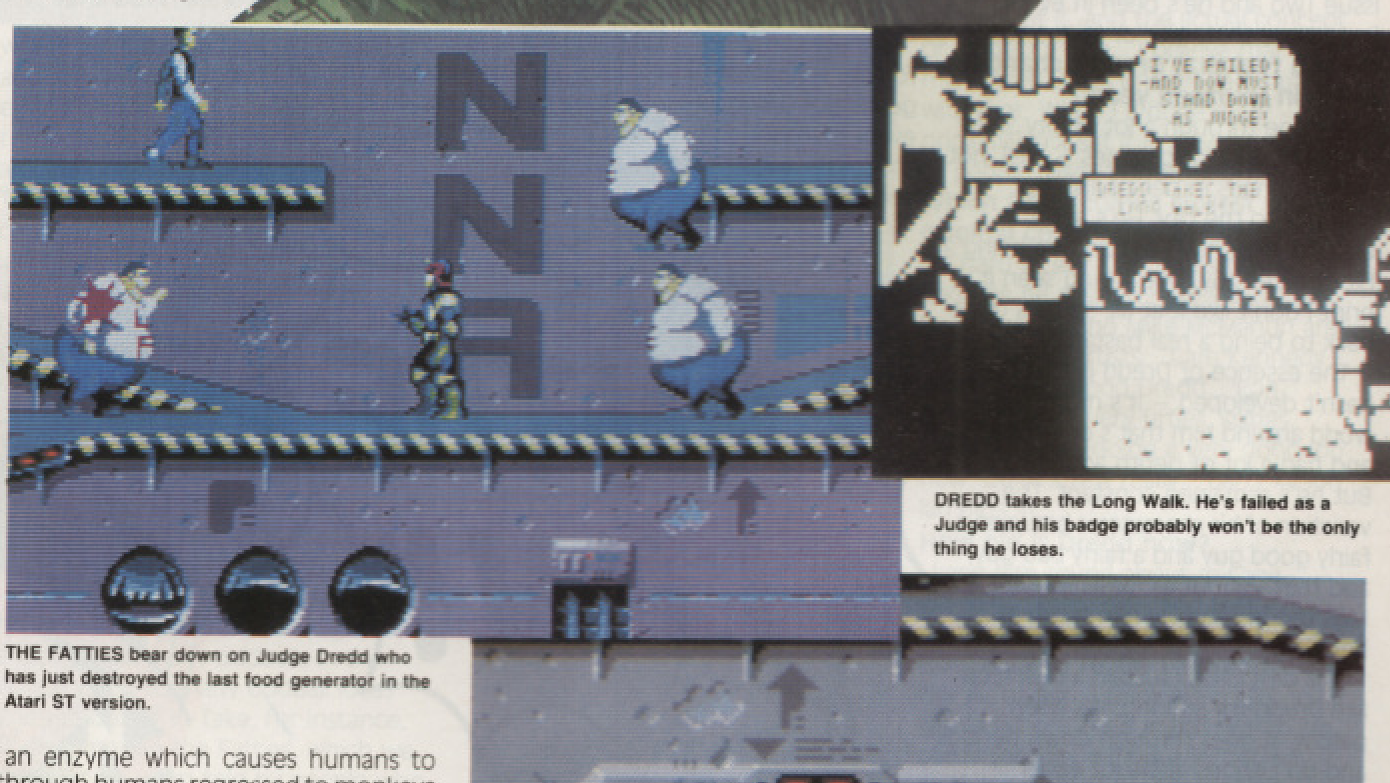
HE IS THE LAW!

THE COMPUTER INCARNATIONS of Judge Dredd came to life a little over a year ago. With the licence to the character acquired, Virgin commissioned designer and Dredd fan Alex Martin to draw up a specification. This was then sent to code wizards Random Access, and between them a final design was thrashed out.

Fleetway Publications had chosen not to retain the right of veto on any elements of the game design so Alex was given a free hand. Even so, with a character licence that offers so many possibilities, coming up with an idea that successfully manages to capture all the qualities of the comic strip is not so simple.

Eventually Alex decided on a multi-stage affair in which Dredd has to perform specific tasks. There are six levels to complete, each with an additional end-of-level sequence. Here's how the story goes..

The Fatties are running riot on Dan Tanner Block and eating everything in sight. Dredd races to the scene and destroys the four food dispensers on the block while quelling the Fatty rampage. The outraged Fatties – minus their BelliWheels but determined not to be outdone – hijack a food convoy. But Dredd manges to retake it before it reaches their hideout.



THE FATTIES bear down on Judge Dredd who has just destroyed the last food generator in the Atari ST version.

DREDD takes the Long Walk. He's failed as a Judge and his badge probably won't be the only thing he loses.

JUDGE DREDD on the Amiga. Just one Fatty remains to be destroyed before Dredd leaves to save a hijacked food convoy.

Meanwhile, on Charles Darwin Block the evil scientist Dr Fribb has released an enzyme which causes humans to ecologically regress. Dredd fights his way through humans regressed to monkeys and lizards to reach the mad doctor's laboratory where he arrests him.

Now Dredd receives an alert from the Atlantic Purification Plant. A Sov agent is trying to poison the water supply with Blockmania solution, but Dredd manages to destroy the inlets in time. The spy Orlok attempts to escape in a Sludge truck, so Dredd gives chase.

Orlok makes it to the Weather Station where he tries to create Blockmania rain, but once again Dredd foils him by destroying the weather devices. Orlok makes good his getaway in a shuttle – but Dredd gives chase on a hover bike and guns him down.

Despite Dredd's efforts Blockmania has broken out and two blocks are fighting each other. Dredd rushes to the scene to calm things down only to discover that the rival blocks have obtained large guns and are firing at each other. Dredd disables the four smaller guns then makes his way to the command centre to destroy the large gun.

While Dredd has been busy the Dark Judges – Death, Fear, Mortis and Fire – have returned from their own dimension to plague MegaCity One. Unperturbed, Dredd collects Dimension Bombs to send them back to their own environment. Finally Dredd meets each Dark Judge, one by one, in the Doomsday Room where he uses the Dimension Bombs and saves MegaCity One. ■



THE MAN WHO MADE DREDD

JOHN WAGNER was born in 1949 in Pennsylvania. At the age of thirteen he moved to Scotland, where he stayed for seven years and developed his accent. John's writing career began at DC Thompson when he was nineteen – "It was in a place called the Fiction Department where you did things like read incoming unsolicited manuscripts and replied to the writers. You would listen to Woman's Hour, and there'd be a week when you'd listen to it, do a report on it and send it round to all the magazine editors. I wrote horoscopes for a local paper – which shows you how accurate they are – and I edited some Mills And Boon books. I was only there for about a year and a half as Chief Sub-Editor. I didn't know what I was doing, but I did it though."

It was at DC Thompson that John first worked with fellow writer Pat Mills – "He left to go freelance and I left with him to end up working from his garden shed. I did that for about a year, then came to London on a freelance contract and edited a girl's comic called Sandy. Then I went onto Tina. I was the guy who killed it – although it was well on it's way to it when they put me in charge. I hardened it up a bit and made it 'poppy', but it didn't work. I left after that to be a caretaker in a mansion in Scotland to give up writing altogether. That lasted about a year, during which I did some work for George Wimpey, and I did a stint on a dredging barge for twelve weeks – that was quite a lot of fun actually, but it was hard work for not much money. You did twelve hour stints, seven days a week."

It didn't take long for John to realise that he could earn just as much money writing a single strip as he could earn doing a week's work, so he returned to writing –

Where did the idea for Dredd come from?

It was about fourteen years ago. A film called Dirty Harry was making the headlines, and we thought 'Well, let's try one that goes just a wee bit further'. There's one thing that I've learned from all my comic life and that's people love a bastard. There's nothing better than a bastard for getting readers either loving or hating them. And in Judge Dredd it's the unique combination where they can both love and hate. So the script was done – it was heavily censored because I think it was at time perhaps just a bit too violent – and he eventually appeared in 2000AD in Issue Two and he's been in every issue since that, give or take a few.

Do you feel that Dredd's changed much in fourteen years?

He's gone through a lot of city-wide disasters, a lot of changes – well, not really changes in personality but changes to the city. He's still a bastard. Recently I've had him being a bit of nicer guy, but having seen it in print I don't like it at all, so he's gone back to being a real bastard.

The essence of Dredd is that he hasn't developed – it's more the world around him that's developed and had a lot of depth added to it. But he's remained constant. The variation of his character is between a fairly good guy and a fairly bad guy, and that's about as far as it goes. Pat Mills tended to play him more as a hero.

It is difficult to sustain a character like Dredd for so long. It's been patchy. It goes through down periods and up periods. It's a lot easier if you're writing a continued serial than trying to come up with a good one-off story. By their very nature one-off stories tend to be very slight. There's sometimes not a lot you can do if you want to get a decent action content into a story – there's not an awful lot of depth of characterisation you can do.

Where do you draw your inspiration from?

comes in many forms. I suppose you could say the genesis of Dredd was in Dirty Harry and every nasty hero or villain that I'd ever seen seen who'd caught my fancy. A story's evolution depends on the starting point. Sometimes it's the characters that evolve first and other times it's the situations. You get an idea like – it might be the housing situtation in MegaCity One. A lot of ideas that we use in it are sparked off by present day incidents. Most of the things that happen in Judge Dredd – apart from the weird sci-fi angle – have actually happened somewhere in the world. There are police forces like the Judges all over the world. It depends on where you start really. You can start off by thinking 'Well, I think it's time I did something on Dredd's character here and made him a wee bit tougher'. And then again you just get an interesting idea that lets itself out into a story and the problem is fitting Dredd into it. Which is something



"I decided to move back to Dundee, and I got a telegram from IPC who wanted me to come down to London and work with Pat Mills to do **Battle Picture Weekly**. It's gone now, but it lasted a long time – twelve, thirteen years, which is pretty good going for a comic in the days of swift closure."

Come 1975 John left Battle for a brief stint at **Valiant**. "It was just before 2000AD came out. Valiant had Adam Eternal, Billy Bunter, Captain Hurricane... that was one of the things that taught me Dredd would work, because when I took it over I decided I'd toughen it up a bit. In the readers' popularity poll, Captain Hurricane was by far and away the most popular.

"I also brought in a story called One Eyed Jack, which was pretty violent because it was based on **Dirty Harry** – that kind of film. It was drawn by John Cooper – he did Johnny Red for Battle, but I don't know what he's doing now. He did some Dredd once or twice,but he was never really a Dredd artist. With Jack I did the first script then handed it over to someone else and just read all the scripts as they came in. From the first issue One Eyed Jack appeared in he got three times the votes that Captain Hurricane got. A couple of other stories I introduced were Paco, about a dog, a bit like Wild Fang or Call Of The Wild, and he did twice as well as Captain Hurricane. Even a fairly badly-written story called Death Wish, which was a war story, did quite a lot better. They showed me that the tough man could work. The next thing I did after that, apart from a bit of freelance for Battle, was Dredd in... '76. And I've been freelance ever since."

I like doing. We've got a lot of leeway now in the comic, although you can't leave Dredd out of the story he doesn't have to appear too much – it's his world really is what the story's about now. And that's the nature of the way the story's expanded. I find it much easier. Really, after over seven hundred Dredds I've said just about all I have to say on him. It's his world that interests me and the characters that interact with him and things that happen around him.

You wrote every single Dredd?

Almost all of them, either myself or with Alan Grant. I've certainly written a good proportion of them.

Which story are you most pleased with?

Well, there's quite a lot of them for different reasons. In terms of story, Midnight Surfer is one I always remember as one of my favourites. It was playing someone elseas the good guy and Dreddcoming over as the real bad guy. Itwas somethingwe should have done a long time before that but we didn't have too many heroes apart from Dredd – they tended to appear and then get killed, whereas Chopper was one that actually stayed around. Some of the Angel Gang stuff was fun to write, and obviously JudgeDreddat his more humourous is enjoyable. I've really enjoyed doing the young Death in the Megazine now. And I've quite enjoyed doing the Americas story, but there again Dredd doesn't feature very heavily in it – not until Issue Four. There have been a lot of one-offs as well. Things like LoveStory where a girl falls in love with Dredd, and It Pays To Be Mental, about how eing slightly mental can get you through life in MegaCity One. Those are the ones that spring to mind. There are quite a few I don't like to be reminded of... Sometimes they look better on paper than they do when they actually appear in the magazine. There are some that work the other way, that just seem pretty stock ideas and then when they come out they work really well.

Why is Dredd based in the States?

I suppose part of it is because I was born there and grew up there. It always seems to be a more natural place for outlandish things to happen – it fits in better there than it does in this country. America's just right. There are so many oddballs in the country and so many oddball ideas coming out of it. Take, for instance, something like the Fatties, which we did a lot of – I'm told by people who go over to America a lot the place is populated by Fatties. In fact, one of my friends went to a convention and came back having taken two whole rolls of films of Fatties! Alan Grant suggests that that's one of the reasons that Dredd has never quite taken off in America as well as he's taken off here. The things that seem outlandish to us are normal to them, Dredd's not so wild and weird. Dredd's a mirror of life.

There's a high level of paranoia throughout every Dredd strip – everyone is guilty of something. Is this a subconscious thing?

Everyone is guilty. Crime is life. That's just the way the world's set up... That's Dredd!

Do you think that the legal system ever go as far?

It could go further. Originally Dredd did have the right to execute anyone he liked and that was one of the excesses that IPC at the time decided to curb. I think that they were probably quite right. A character like Dredd was just too unsympathetic. In the original script there was a siege in a building. Dredd was racing to the scene and one of the onlookers stood out in the road and said 'Here comes Judge Dredd, he'll sort them out'. And Judge Dredd runs him down with his bike. The guy's maybe about five feet away from the pavement and Dredd gets off his bike and pulls out his gun, and this guy's lying bleeding and he's got broken limbs and everything, and Dredd says 'Jaywalking, citizen. Tell you what, I'll be lenient. You've got five seconds to reach the pavement or the sidewalk'. And of course the guy doesn't make it and Dredd blasts him. That was Dredd's law originally. That was the original concept of the whole thing. But it didn't make it.

How much of an influence did the original artist have?

Carlos Ezquerra... a tremendous influence really. At the time there was a film called **Death Race 2000**. All I saw was the advertising poster – I cut it out of a newspaper. It was a guy with a black helmet on and very little of his face showing. I sent it to Carlos, and he came up with Dredd, which was far more elaborate than I'd ever imagined. Other people in the office – like Pat Mills – added a lot to the concept of it, and the actual concept of MegaCity One... I believe that an art man called Doug Church came up with that. When I'd done it I'd originally just set it in New York. A lot of people made contributions to it.

Which artist comes closest to your original conception of Dredd?

It's hard to say. Carlos obviously because he created him. People like Brian Bolland and Mike McMahon are classic Dredd artists... Cam Kennedy draws a very good Dredd... Ron Smith's style's very fifties, sixties... Colin Macneil's doing a very good job now. Quite a few really... Barry Kitson, Ian Gibson...

How old is Dredd now?

I keep him round about my age, which is... forty-one, and that's how I see him. It's very Freudian, isn't it?

How do you relate to Dredd?

I'm all for him, I think we could do with a bit of Dredd in this world. I'm partly for him, let's put it that way. I'm fond of him, I'm fond of his world, but it wouldn't hurt me never to write another one. He's given me a lot of leeway to be honest, especially now that he doesn't actually have to feature that much.

Is there much of you in Dredd?

Quite a lot really. In a political sense I'm pretty left wing. But it's not in me to be a bastard though. But I often feel like meting out instant justice, but it wouldn't be the people Dredd metes it out to it'd be like the Prime Minister and all his toadies and people like that – give out a dose of high explosive. I'll probably have the Special Branch round investigating me after this...

Do you feel restricted by having to use the analogous language to replace swearwords?

The gruds and the drokks, and the perps and the dults... Perps is in common use in America anyway, and even in this country. That's quite fun, working out new ones – things like dult I find very pleasing. It's just right – a kid would regard an adult – just a dult. The funniest one of all was 'pop'. The managing editor of 2000AD at the time was reading a script I did, and there was a balloon or something went 'POP!'. We were told we couldn't have 'POP' in – it was obviously his little family term for fart. You get used to it though. You know there's a limit to what you can do. And in a way I'm glad of it because whenever I write a story I'm pretty sure I'm not going to get any mums writing into me about bad language or about – well, these days anyway – excessive violence. These are basic rules which I think are quite important in comics publishing, because you don't want to find suddenly that you can't sell the magazine to ten or eleven year-olds. It's got to be suitable for them.

Censorship doesn't bother me that much. As a whole I don't agree with it at all, but in terms of what you're producing for a young readership – yes, it's very necessary. Some of the things I've seen in quite a lot of comics I wouldn't want to let my children anywhere near. I find them vile and disgusting. Kids are much broader minded and know an awful lot more than we think they do, but I really don't see the need to thrust vulgarity, sexuality – sexual excesses at them. Or excessive violence. That's one of things I was quite pleased about – I don't know if the readers are quite please about it – in the Megazine. There's very little actual violence in it. I think in the first issue there was only one story where there was a shooting. It was quite interesting to be able to do something that you are pleased about the quality and yet not having to resorted to three or four pages of grotesque violence. Not that 2000AD specialises in that anyway.

The thing I try not use is knifings, I'm not very fond of knifings. I've used one or two but not liked the look of them, it tends to make them more graphic. And I don't like the crimes against women and children, especially graphically displayed – that's why all the corpses you ever see in Dredd are guys.

Actually, there was one instance of censorship that really bothers me. I'd done this story – I can't remember which one. There was going to be a big full-page picture of Dredd holding a guy's head over a platform of a railway station, with the train coming in so his head would get knocked off, and he's screaming out 'Bastard!'. But it was taken out and it looked a really silly page. There's a guy in the background going 'Dredd, no!'...

I like to laugh at comics, I think comics should be a laugh. I think with the Megazine we've got about the right tone. I think we'll introduce some new stories and a little correcting exercise on one of two angles on it that we didn't think worked quite so well. But the tone of it I'm very pleased with.

We're doing an experiment – we don't how it'll go. We're doing a story which begins in Dredd's world but then we flash back to Chicago, one hundred years before, and we want to see how the readers react to something that is normally superficial to Judge Dredd Megazine story. It's about one of the first male births, complicated by the fact that the guy happens to be a Mafia hitman. It's called Al's Baby and it'll be in issue Four. I think a lot of readers will think 'What's it doing in the Megazine? 2000AD might have been a better place for it'. But we don't want to become stuck in a rut. We want to be able to try new things, and if the story's good enough and we can manage to tie it in to Dredd's world in some way then we'll use it. We'll see how it goes. Carlos has drawn a totally different character.

What are you up to now?

Have you seen the **Bogeyman**? It's a four-part series about a lunatic who lives in Glasgow and thinks he's a Humphrey Bogart private detective. That won two best comic awards. We came up with Bogeyman that about six or seven years ago. We did a sample strip and sent it off to Marvel and DC to see if they wanted to buy it but they weren't at all interested. It wasn't until a couple of guys we know who run a comic shop in Glasgow came up to us and said they wanted to do a Scottish project, so we did it. It's taken seven years to come from an idea that someone thought he was a private detective but he is in fact a raving lunatic.

Another one I've done is **The Last American**, which has just come out from Epic. That sees the return of Mike McMahon after many years – I think the last thing he did was Slaine. And then the really big thing next year is the Dredd and Batman graphic novel. It's a dimensional crossover. We bring in Judge Death and Mean Angel... It's being drawn by Simon Bisley. We finish off with Death on stage doing a version of Sympathy With The Devil...

I've written Batman in the past – I did a stint on **Detective**, with Alan Grant. I've just written another Batman. I don't do much for them these days, but I enjoy Batman. He's actually quite a similar character to Dredd, except that he has this no killing rule. You get the feeling that he'd really like to – certainly the writers of Batman would really like him to. That was one of the thing they insisted in our script that he couldn't kill.

Do you read many other publications?

I don't read comics. I've always thought it was better that way because then nobody can say I was copying their scripts. Plus the fact that I don't like comics. I'm not a great comic fan. I don't read comics for pleasure – I used to when I was younger. I like to look at the artwork, but by and large I don't think the standard of stories in comics is very high.

One of things about Dredd is the high turnover of ideas. Like, what we would do in six pages and American comic would spin out to twenty-two or twenty-eight, so it's always been very demanding from that respect. You've always got to come up with new things. That's why when you do a longer story it's so much easier using that one large idea and spreading it out and developing other aspects of the story you wouldn't normally have time to do. The Americans can't believe how many ideas get used up every week by Dredd.

Have you seen the very Dredd-like RoboCop?

I've been told not to watch it because it'll annoy me, so I've never seen it. People are always stealing ideas from each other. It doesn't bother as long as people develop the ideas.

Do you watch many films?

I like Harvey – the rabbit. But I don't really watch many films – I don't get a lot of time to watch that many. I used to like Westerns a lot. I like film noir as well. But I don't really watch much, only things like **Rain Man** and **Kramer Vs Kramer**. And comedy – Steve Martin a very funny. Doc Savage was good fun.

Would you not fancy writing a movie script?

The only TV stuff I ever did was unprofitable. I did some Dr Who, many years ago. It never came to completion. It's partly because the people producing Dr Who don't know what the hell they're doing. That's what killed it. They hadn't the foggiest notion of what makes a good story. It was bad scripts and bad production quality, but people liked the tackiness of it for some reason. But it never worked for me. Anyway, I spent about three months working with Pat Mills on the script, and it was revised and revised and revised and revised... And I was working with Pat during the day, and then working with Alan at night, but my wife was having a baby at the time so I thought 'Well, something's got to go', so I got rid of the wife... So I got rid of Dr Who, three months of hard work, and I only got about a hundred and seventy-five quid. The BBC are doing the Bogeyman as well, so I'm sure they'll do a better a job of it because it's BBC2. It'll be a bit like **Tutti Fruti**. And that should be out next April.

What about the much-rumoured possibility of a Dredd movie?

I think plans are moving ahead.

Is there anyone you'd like to see playing Dredd?

Dudley Moore I think... But who has a chin like that? Not many. There are not many actors who'd like to go through the whole thing without taking off the helmet. Dave Prowse might do a good job.

And he'd sweat like mad in that leather suit. Did you give much thought to the practicalities of Dredd's equipment?

Yeah. I still don't know what he's got in his pouches. I'm not sure what bullets his gun shoots to be honest. I know a few that I use.

Have you had any involvement with the game?

I've not seen it. I'm looking forward to playing Dredd the computer game, to see exactly what they've done and what they've used. I quite like computer games, they're quite addictive. I've got a Commodore 64. There were one or two games I couldn't stop playing – **Pastfinder** was one I really enjoyed. My daughter's into **Ghouls 'n' Ghosts**. I like the really simple ones – like **Wizard Of Wor**. When they get too complicated I don't like them. With Pastfinder I think it was seeing if I could get rid of this whole grid, but I never did.

I used to do a strip for **Eagle** called Computer Warrior. I got so sick of doing it that I told them I wasn't playing any more games and they'd have to get someone to make play and make a video of it. I used to do that and then they just sent me a sheet of things that happened with the game. It's something that was quite quick to actually write, but I wasn't enjoying it. I think that was the last sort of story I wrote that I really hate. Now I tend to do only things that I enjoy. ■

IT'S THE REAL THING!

Virtual Reality systems revealed at the recent Computer Graphics 1990 exhibition hinted at the future of coin-operated entertainment, showed off some serious realism, and gave Gordon Houghton the chance to try on those dapper gloves and that helmet.

ANYONE WHO HAS BEEN watching The Krypton Factor, **Tomorrow's World** and **Horizon** for the last dozen years will have heard of Virtual Reality. Its main applications so far have been in civilian and military flight simulations, where trainee pilots interact directly with a computer-generated 3D world, via peripherals providing visual, auditory and tactile information. Inevitably, as hardware costs plummet, VR is becoming increasingly accessible to more people – in particular the leisure market.

But what is Virtual Reality? The 60s guru Timothy Leary sees it as a revolution in sensory experience. At its most basic it's a new method of presenting 3D images enhanced by movement and stereoscopic views. The unique aspect of VR is that as you move so does the view, creating a true three-dimensional illusion. Once an environment has been generated, position sensors in the viewer interface (such as W Industries' Visette below) tell the computer where you are in the simulated world, and generate appropriate, subtly different two-dimensional images on each eye of the viewer: seeing is believing.

Generating the environment is not as simple as it might sound. Cheating is the common method of creating the illusion of 3D, a thread that runs from Victorian stereoscopic cameras through 3D films (complete with red and green spectacles) to the Virtuality LCD screens mounted in a visor.

Home computers handle 3D in a two-dimensional way with clever tricks: vector graphics, ray-tracing and filled 3D. Where an attempt has been made to utilise simple interfaces such as 3D glasses (as in Elite's **Wanderer** and Taito's coin-operated **Continental Circus**) the results have not been successful. However, the basic principles of creating alternative worlds are the same: objects are defined independently, so that they can be moved around, made 'solid' so that one doesn't pass through another, and given gravity so that they fall to the ground when dropped.

True 3D is only the beginning of VR: the illusion can be enhanced with quadraphonic sound, interactive clothing and moving platforms. Virtual Reality is unique in that the nature of the hardware involved dictates that the simulated experience is totally personal.

Possible uses for VR are limitless. As well as pilots using aircraft simulators, surgeons see it as a chance to practice difficult operations without danger to patients. NASA is already working on a system to simulate theoretical planetary environments. Other scientists see it as a potential interface between humans and robots in restricted areas such as nuclear power stations, while biologists can use it to view molecular structures in three dimensions, and architects are already using it to transfer building designs from the drawing board into simulated existing neighbourhoods.

In all these applications the principles and hardware are roughly the same: an infinitely flexible field of vision, and a glove, joystick or keys to manipulate the alternative reality. Whether or not every user will be able to wear a visor to explore their artificial world is another matter: headsets cost millions of pounds to design and manufacture.

Technical advances have rewritten our visual vocabulary in television, films, and the arcades, although commercial exploitation of the medium has only fully covered the last decade. In 1980 three American pioneers, Triple I, Magi and Robert Abel Associates, started work on animation sequences for the film **Tron**. The following year, a couple of ex-Triple I employees bought a Cray XMP computer to work on the special effects for **The Last Starfighter**. Since then landmarks have included the Channel 4 logo, the title sequences for **Sportsnight**, the **Nine O'Clock News**, and **Wired**, Dire Straits' animated video for **Money For Nothing**, and the special effects for the film **The Abyss**.

From crude beginnings simulated 3D has grown into convincing realism, to the point where new alternative worlds will become irresistible forms of escapism. As the hardware involved becomes ever cheaper, the potential applications are only limited by the imagination of the designers. ■

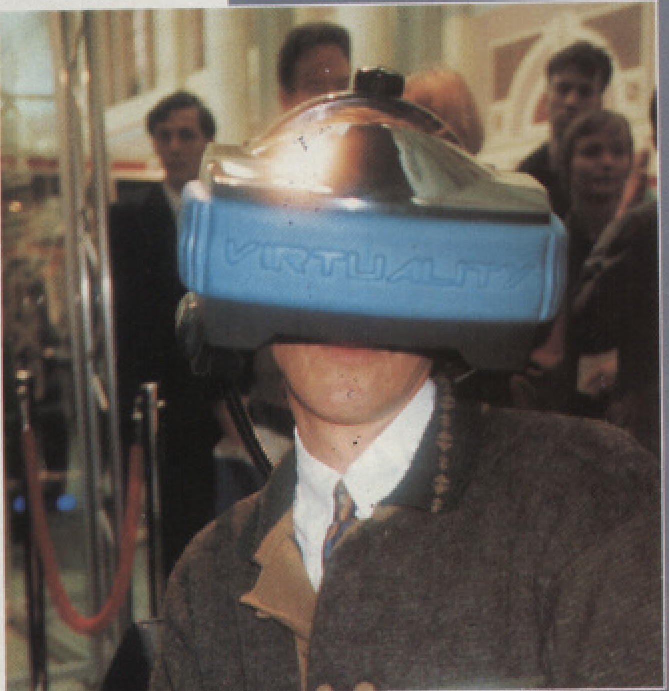
SIT DOWN, STAND UP

IF W INDUSTRIES has its way, the machines in your local arcade will be revolutionised within a year. This Leicestershire-based firm claims to have developed the world's first affordable Virtual Reality system. It is a complete coin-operated VR kit called Virtuality (TM), and includes sit-down and stand-up consoles, a visor, built-in joysticks and – most importantly – the games. The cost of VR is normally prohibitive (somewhere between £100,000-£200,000 for a complete system) but the Virtuality systems could be available for as little as £20,000 each.

Five years' research and development went into the creation of Virtuality. Its three key components are a visor – Visette (TM), which contains stereo LCD television screens and quadraphonic sound – a multi-media computer system – Expality (TM) – and the simulation software itself – Animette (TM).

Doctor Jonathon Waldern, the company's MD, envisages that "the system will become a form of interactive cinema where

THIS IS THE Virtuality 1000 SD (Sit-Down) unit, a console housing system which comprises Expality, Visette and Animette, as well as two proportional joysticks (each with a couple of switches) and a monitor which relays the action in two dimensions to the outside world.

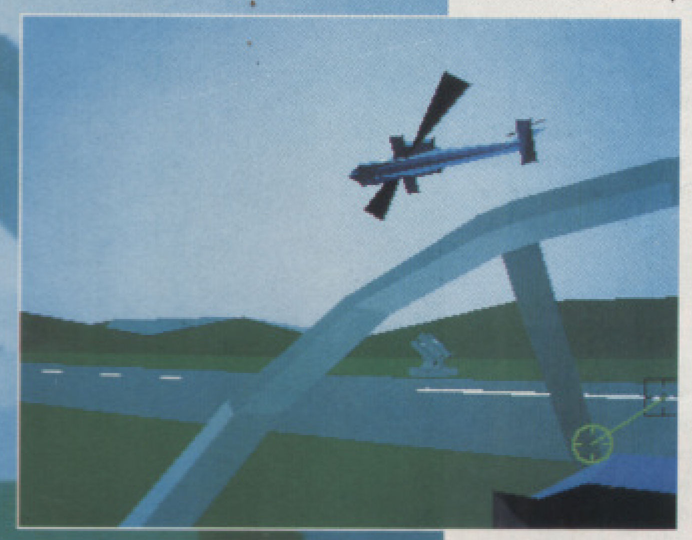


WEIGHING JUST 2.9kg, the Visette (TM) visor is the main interface with the virtual world. It contains a stereoscopic viewing system which uses colour LCDs, and a quadraphonic 44mm speaker system to provide four-channel sound – there is even the potential to talk to other players, because the visor also incorporates an internal microphone system. Tracking sensors enable the position and angle of the head to be continuously monitored, and an overhead adjustor enables a good viewing position even for users who wear glasses. It is claimed that the visor fits people from 10 years old to adult. The LCDs measure approximately 60mm x 46mm, with a pixel resolution of 276 x 372: that's 102,672 pixels in all.



COULD THIS BE the arcade of the future? Part of the appeal of Virtuality is its flexibility: sit-down and stand-up consoles, modem and interlinking capability, and a simple, all-purpose combination of hardware and software (dry ice is not included). Applications aren't just limited to games: car designers could drive their prototypes long before the first one rolls off the production line.

THIS IS THE FIRST game for the Virtuality system: provisionally titled Harrier VTOL, it is (predictably) an arcade flight simulator. It consists of a world basically divided into land (a green strip), water (blue strip) and desert (yellow strip). As well as other players, Harrier VTOL contains carriers, frigates, helicopters, MiGs and complex towns. It is the creation of Tony Rowley (simulations designer), Graham Patten (graphics designer), and Adrian Shepherd (graphics software), and there is still work to be done. For example, specialist functions such as the ability to follow a missile have to be included. Sound effects are boosted by realistic engine noises and the potential for pilots to inter-communicate. There is even talk of a motion platform to simulate the aircraft's pitch and roll.



W INDUSTRIES was inspired to create Virtuality by a thesis on real time 3D graphics by James Clark, founder and head of Silicon Graphics. The games designers can now make use of 65,000 on-screen colours, with subtle mist and fading effects. Loading and bitmap graphics are created on the PC utility, Artworks. The 3D graphics are modelled either on graph paper or using AutoCAD, and then digitised.

THE VIRTUALITY 1000 SU (Stand-Up) unit is designed for use by a person standing within a scanned area. The main interface is provided by the Visette visor, which allows the user to walk and look around with almost complete freedom of movement. Interaction with the virtual world is via a hand-held unit, as well as push-buttons on the front of the console, and an umbilical cable which connects man and machine.

individual members of the public can directly influence the story and world created for their entertainment." Virtuality has already been featured on Tomorrow's World, and is due to make a second appearance on a QED programme scheduled for January.

Designing new games is made much easier because the software and hardware have already been created: it only takes a month to work out the basic format and graphics for a new VR experience. After that the gameplay is tweaked for another few months: it's a case of tailoring the games to fit the system.

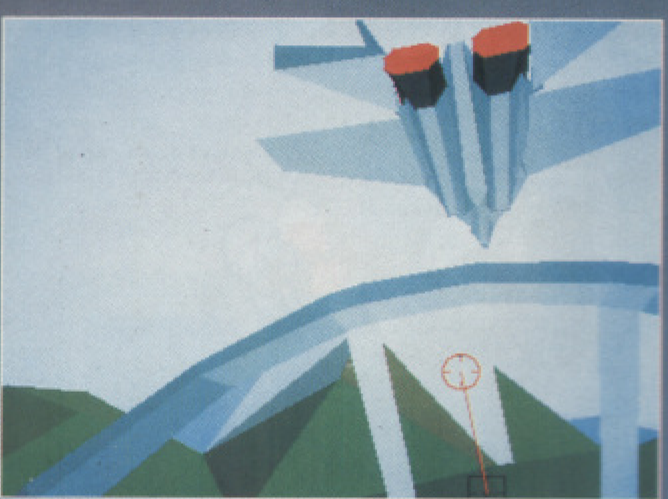
One of the great potential features of the Virtuality arcade machine is the ability to link together up to 16 machines: the visors are colour-coded to correspond with the colour of a player's vehicle on screen, and each player can interact with all the others within the simulated world. The problem will be to design a game which suits the hardware potential. Imagine a four-player virtual reality Dungeon Master, Super Monaco Grand Prix for 16 players, or Spectrum HoloByte's multi-player Electronic Battlefield System in true 3D...



THIS SCREENSHOT is actually slightly clearer than the view provided by the Visette, simply because the visor makes use of low-resolution LCD – once high-resolution LCD is implemented, the view from the headset and the monitor will match exactly. However, what this picture fails to convey is the totally convincing feel of being inside the Harrier cockpit which you get when using the Visette.



THIS IS THE HEART of the machine: Expality (TM), a multi-processor multi-media computer system developed by W Industries, weighing just 20kg and taking up a mere 0.06 cubic metres of 3D space. Mass storage is provided using CD ROM and hard disk, and the whole kit provides the computer-generated images, multi-channel sound and motion outputs for Virtuality. It is able to display up to 30,000 virtual polygons independently every second, with a maximum update rate of 50Hz. Elements of the system can even be upgraded to exploit technological advances.



ANIMETTE (TM) IS the software which uses the Expality computer to simulate visual, aural and motion stimuli from the virtual world. Graphics processors in the Expality computer generate stereo images from the world model in the computer's database, and the sound system produces spoken instructions as well as effects. The software utilises head-tracking data and vehicle dynamics equations to provide the appropriate image for each eye. Current specifications include 65,536 colours on screen at once, mist and fog effects with visibility from 30m to 20km, and ordinary visibility from 50mm to 200,000km.

VIRTUALLY FINISHED



HARRIER VTOL is only the first coin-operated machine that W Industries intends to create with Virtuality. The following trio of game specifications are already under development (the titles are provisional), and all have multi-player potential.

FUTURE FOREST

Inspired by the forest sequence in **Return Of The Jedi**, Future Forest features a maze-like course through clumps of closely-packed trees, and enemies who make life difficult by shooting at you. The ultimate aim is under discussion, but it may involve collecting gems from inside pyramids.

CRATERACE

A competition between rivals vying to save their home planet, Craterace involves racing a buggy across a lunar landscape. Your planet is dying and needs ore for survival. With your craft dropped from a spaceship your task is to collect specified amounts of ore by bouncing and burning your way to them using spinning sensory drones as guides. There's just one catch. Several people like you have been dropped off on the lunar surface and there's only room for one on the journey back. Fail, and the mothership clears off without you.

CRESTA RUN

This promises to be the most appealing of the bunch. Contestants are fired from a gun in pairs, and race down a hazardous cresta run on sleds. Enemies attempt to push you off the course, or to bump you into the many obstacles: bends, Star Wars-style barriers, opening and closing irises, sliding walls, switches, and a swiveling mincer blade. There is even talk of using a motion platform to enhance the experience.



VISION'S DATAGLOVE and headset create the link between the user and the simulated reality. Sensors in the helmet respond to head movement and transfer the information to the image display so speedily that the sensation of three dimensions is entirely convincing. Up to 30,000 independent polygons can be processed per second, accompanied by eight-channel sound.

THE GLOVE ITSELF is the means of manipulating your environment, though it's not simply a question of grabbing objects. The computer hand on screen responds exactly to the movement of your own hand, and a wide variety of functions are accessed by subtle movements: point your finger and you fly through the room, press your finger and thumb together and you can grab hold of objects. It's only a matter of time before a DataSuit is invented to create even greater interaction between reality and simulation.

DIVISION TOO

VIRTUALITY wasn't the only alternative reality on display: Division Ltd was showing off its Vision (TM) system, though the accent was bent more towards commercial applications. Like Virtuality, it combines stereo images with audio and tactile feedback, and can be connected to create a large, multi-user interactive system. It can also be accessed by applications running on a number of host computers, including an IBM PC.

AN ADDED DIMENSION

MORE ON THE BUSINESS side of VR, New Dimension International, sister company of Incentive (who programmed the **Freescape** adventures) has created a virtual reality utility called **Superscape**. It's a PC-based utility which runs in real time, and features interactive VGA graphics. The picture here shows its potential for 3D modelling, with a resolution of 640 x 480 in 256 colours, the 3D view calculated at up to 25 times per second. NDI offers a service which allows a client to customise the simulated world to their own specifications. They are then able to walk, fly or drive through the environment at will. Applications are envisaged in the field of sales presentations, surrogate travel, visualisation, simulation, training and marketing demonstrations.



THE ART OF REALISM

AUTHOR Patric D Prince has identified eight major ways in which computer art and design differ from non-computer art, ideas which are fundamental to all virtual reality systems.

MODELLING OF WORLDS
The ability to create a digitally-based picture or model of some aspect of real or imaginary worlds.

RANDOMNESS
Creativity often arises out of accidental associations. Computer artists can selectively apply degrees of randomness to the domains they create.

VARIABLE VIEWPOINTS
The ability to generate any perspective of a given model.

TEXTURE MAPPING
The ability to systematically warp or modify the texture of any surface.

COLOUR CHANGES
The possibility of changing the colour hue of any surface, or the colour illumination of any scene.

INTERACTIVITY
The ability to create a kinetic art object that reacts to human or environmental input.

THE PROGRAM AS A DESIGN ELEMENT
The ability to radically alter any model by applying a computer program that is linguistically as opposed to visually based.

REPETITION OF FORMS
Forms both repeated within a model, and countless minor variations generated.

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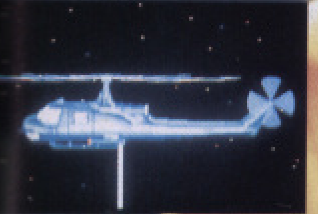
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